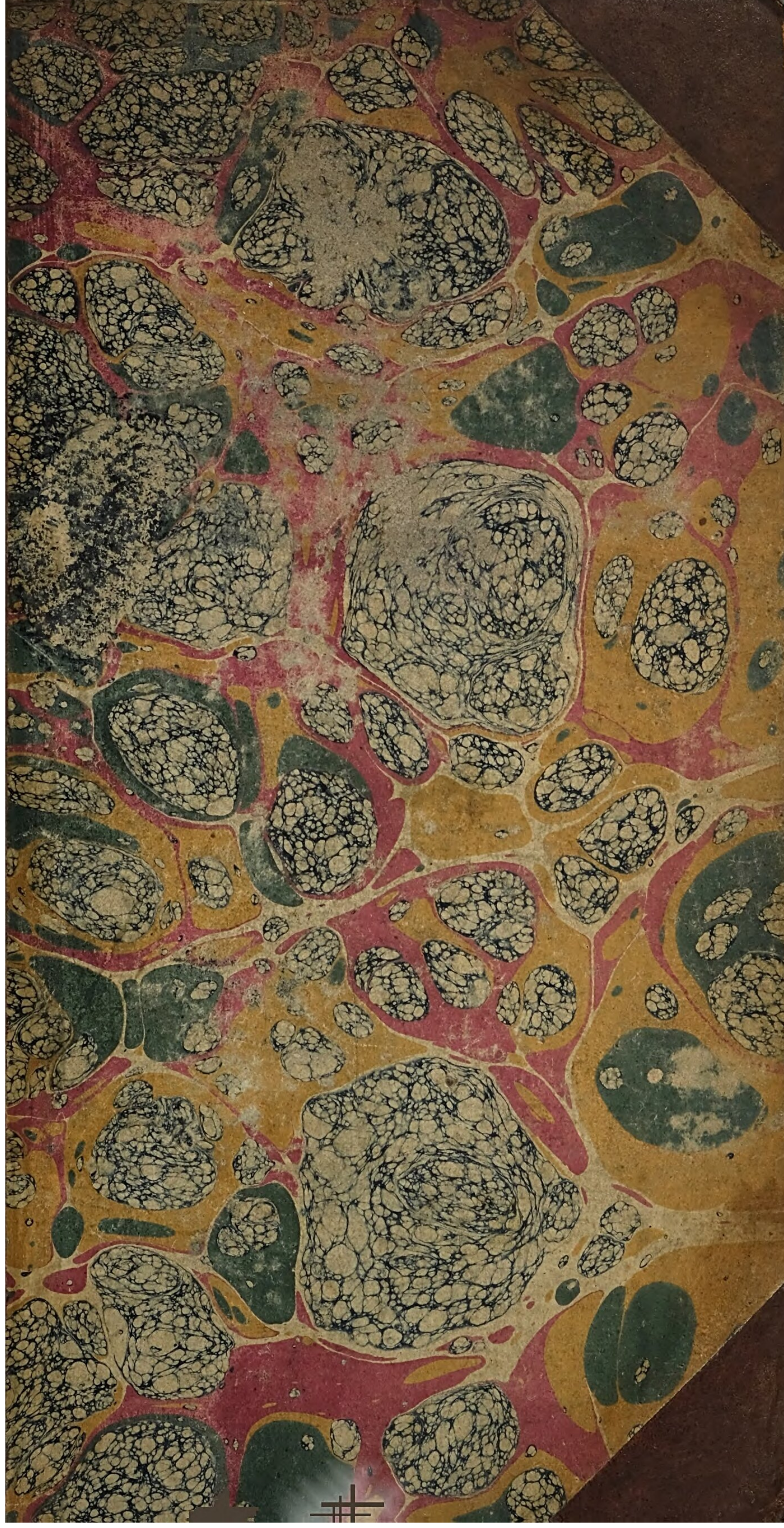






CAPT.^N GORDON,
Royal Navy.

Phil
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A
COMPLETE ANALYSIS
OF THE
GERMAN LANGUAGE:
OR A
PHILOLOGICAL
AND
GRAMMATICAL VIEW
OF ITS
CONSTRUCTION, ANALOGIES, AND VARIOUS
PROPERTIES.

BY DR. RENDER.

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1804.

COMPLETE ANALYSIS

OF THE

GERMAN LANGUAGE

BY

PHILIP COLLEGE



OF THE

CONSTITUTIONAL HISTORY AND THEORY

OF THE

BY DR. RICHARD

WILHELM

LEIPZIG

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1871

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TO
HIS IMPERIAL MAJESTY
ALEXANDER I.

EMPEROR AND AUTOCRAT

OF

ALL THE RUSSIAS,

THE FOLLOWING WORK IS,

WITH ALL DUE RESPECT AND SUBMISSION INSCRIBED,

BY

HIS IMPERIAL MAJESTY'S

MOST DEVOTED, AND

MOST OBEDIENT SERVANT,

WILLIAM RENDER.

TO

HIS IMPERIAL MAJESTY

ALEXANDER I.

EMPEROR AND AUTOCRAT

OF

ALL THE RUSSIAS

WITH ALL DUTIES AND SEVERAL ASSIGNED

BY

HIS IMPERIAL MAJESTY

MOST GRACIOUS

MOST OBEDIENT

ALEXANDER I.

P R E F A C E.

THE author of the present work has been induced to offer a few prefatory remarks, in order to elucidate his design, and thus enable the reader to form his own opinion of the utility of his performance.

It will not, perhaps, be thought too harsh, if I assert, that the greater part of German grammars hitherto published, have been not unfrequently the offspring of *necessity*; a circumstance which, while it *accounts* for their defects, certainly offers no *extenuation* for them; nor can the warmest philanthropy even *wish*, that mankind should be misled, merely to give subsistence to the propagators of error. No ingenuous mind, I trust, either can or will impute this remark to illiberality of sentiment, or to the influence of personal or private pique; it does, in fact, proceed from neither, but simply from a rooted love of truth, and a
cease-

ceaseless anxiety for the enlargement of human knowledge.

None, but such as have made the trial, can duly appreciate the labour, research, and exactitude which are indispensably requisite, in order thoroughly to analyse a language. It is not merely noticing a few obvious variations, or tracing a faint outline of an extensive picture ; but it is surmounting innumerable difficulties, by the aid of patient investigation ; detecting, amid an abundance of irrelevant matter, some general topic of enquiry ; and penetrating with the scrutinizing eye of reason, the concatenation of inveterate prejudices, which obscure, and sometimes confound the primeval sources, and radical stamina of a language.

Little labour is required to describe the general rules of syntax, or to trace the inflections of nouns, pronouns, verbs, &c. This is a task which may be performed by any novice ; but, at the same time, however well performed, it must necessarily be deficient, in what a student naturally expects from the thorough analysis of a language.

To display with perspicuity the primary organization of a language, and to detail its characteristic idioms, its peculiar rules, &c. require

quire such a previous knowledge of them, as can result only from long and minute experience.

In order to acquire any modern language, it is almost indispensably necessary to have a previous acquaintance with the Greek and Latin ; but the German alone exacts no such previous acquisition : for I may venture to assert, that it is in every point of view original ! The English is peculiarly derived from it ; for it is a fact, that the style of the ancient writers is absolutely more intelligible to a German, moderately acquainted with the former, than to an Englishman himself : and this arises from the prevalence of the German orthography, a circumstance which renders a glossary indispensably necessary in the reading of CHAUCER, and other cotemporary authors.

It was this conviction that first induced me to compose the present work, added likewise to the uncommon popularity of German literature in England, which has increased to such a degree, as to render even the *translation* of a *translation* acceptable.

“ *A mere mere mimic's mimic.*”

CHURCHILL.

I am

I am not without hope, that the present work may tend to render German literature henceforth read in their native dress ; for surely none can be found who would not prefer to enjoy their excellencies, uncontaminated either by the wilful or the careless misrepresentation of translators, or by their unavoidable ignorance.

The plan adhered to in the subsequent work, is strictly conformable to the operation of nature ; a progress which ought to be invariably observed in a grammar of every language whatsoever. It is in vain to perplex the mind of the student with a crude mass of extraneous matter, unless he be first grounded in the radical principles of the language he is about to learn. It is, in fact, the same as with extensive reading ; where a quantity of information and of knowledge is accumulated and stored up in the mind, without the power of arranging the various parts, so as to be adapted for those occasions in which it is requisite to be called into action.

In the present work, the learner will be gradually led from the most obscure (or what may be termed *animal articulations*) to absolute, distinct, and clear ideas of rational signs or representations. In the first dawning of the mind, its ideas are necessarily obscure and
con-

confused ; hence, to obviate this, a guide is indispensably requisite. It may undoubtedly be said, that a new-born infant possesses the power of expressing external sensations of joy, fear, or sorrow ; his next progression is to articulate words ; afterwards, in proportion as the powers of perception and combination expand, he next learns to unite those simple ejaculations into certain sentences or phrases, and thus regularly proceeds, till he becomes enabled to embrace a larger sphere of ideal exertion, and communicates his thoughts in appropriate language. Such is the progress of nature ; and shall we, her children, in teaching her own method, presume to deviate, and build, by the shallow aid of metaphysical reasoning, a fanciful structure without any solid foundation ?

Thus far I have thought it necessary to premise, and now dismiss my work, to stand or fall by its own merit. But I am willing to hope, that after eight years of unremitted labour, research, and progressive improvement, it will not be found altogether unworthy of public patronage. I have endeavoured to give it every excellence of which it is capable, not, however, without a strong conviction of

the arduousness of the task, and the fallibility of human exertion.

I invite criticism. All improvement is gradual, and in every work of multifarious divisions, various emendations may be struck out by the collision of various minds. I neither possess the vanity to suppose my work faultless, nor the obstinacy or pride to reject manly and disinterested criticism.

London,
January 1st, 1804.

THE AUTHOR.

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*A DISSERTATION on Language in general,
and principally on the study of the modern
German.*

IN tracing the origin and progress of human inventions, we endeavour to display to the world an analysis of the human mind, and at the same time shew the obvious pre-eminence of the ratiocinative powers of man.

In the intervals of domestic retirement, when all the cares attendant on senatorial and public concerns are freed from the mind, how delightful is it for man to reflect upon himself, to contemplate the energies of his nature, to think seriously and estimate the blessings he enjoys, and to examine the various causes which have given rise to those blessings.

It has, I believe, ever been acknowledged, that the most important and distinguished attribute of the mind, are reason and memory ; hence it may justly be imagined that they are those which at the same time constitute the difference between man and the brute. Enquiry, aided by the *ardour* of curiosity, would be naturally excited to trace and ascertain the mysterious working of that wonderful process, by which languages have been formed, and propagated amongst mankind in all quarters of the globe. We behold the most extensive and ingenious performance, which the powers of reason could suggest and devise, apparently executed without thought, and completed, as it were,

were, without contrivance. The exertions of a controlling principle, conducting to the same end, are for ever visible ; though the artist is unconscious of his design. It is by these efforts of *unmeditating* skill, that the system of language has been generated, and preserved uniform in all its relations. To discover the strong connexions and the nice dependencies of the various links which compose this great chain of causes and effects, has been hitherto a fruitless search.

With respect to the English language, it is well known that it is a *compound* of the *Anglo-Saxon* and *modern German*. The *Dutch*, *Danish*, and *Swedish* languages, are, together with the *English*, nothing more than different dialects from those of the former. (*Vide Diversions of Purley*, last edition, page 100.)

Every etymologist must admit, that a considerable number of English words are derived from the *Anglo-Saxon* and *modern German*. At the same time, I own it is a difficult matter to have any very intimate acquaintance with those languages. The modern German has not been taught in English seminaries, and consequently seldom spoken in English companies : the English scholar is, therefore, in that point, deficient ; deficient in a *principal* (nay the most material point) namely, the *derivation* of words. Still there exists an alternative—the study of the modern German, which will furnish him with the means of unravelling the difficulty ; it will familiarize him with that, of which otherwise he can have but a very imperfect acquaintance, an introduction (which is indispensable) to the attainment of a knowledge of those *ancient* languages, which form the *basis* of his own.

The

The advantages which the English scholar will gain by the study of the modern German language, are indeed very considerable, and at the same time will remove many of the unfounded prejudices against the study of that language.

Long phraseology, the sentences too much swelled out by particles, its harshness, &c. have been hitherto the leading objections to the study of German literature; but it should be observed, that within the last half century, the German, like every other European language, has been greatly improved. Philosophy has ruled its phrases, in proportion as morals have been discussed in it, and the arts encouraged in the country.

The length of a German period depends, in a great degree, perhaps wholly, on the purity of the author's diction. It is true, some evidence does exist, that partly justifies the charge of long phraseology, &c. but the cause of this ought, long since, to have been explained to the English; and the cause once explained, the effect will be instantly manifested.

No sooner does a good work make its appearance at Leipzick, Göttingen, Berlin, Halle, &c. however correctly written and elegantly printed, than the provincial booksellers in the smaller towns, and in the dominions of inferior princes, cause cheaper editions to be printed, which instead of containing the classical language of the original, are by country schoolmasters metamorphosed into barbarism. From this cause proceeds the great body of particles, the long phrases, and that confusion of sentences, which either deters, or perhaps wholly disgusts the learned foreigner.

Notwithstanding what has been observed, I could wish an Englishman not to discontinue his pursuits, because of the many superior advantages which he has, to natives of other countries; for one of liberal education will much sooner pronounce the German language, and with more neatness and perspicuity than any other foreigner.

The end that I have principally in view, by publishing this work, is, that of facilitating the study of *modern* German, which I am the more desirous of doing, because I know it to be the only effectual method of acquiring an accurate knowledge of the *ancient*, that is of the *Mæso-Gothic* and *Anglo Saxon*, the sources from whence the present English language is derived; and because these ancient languages are not now spoken, much less are they taught in English seminaries.

Any man who wishes to become a complete master of my native language, and who has, perhaps, not had the opportunity of obtaining it by means of a learned teacher, will, after an attentive study and careful perusal of the present work, obtain his purpose.

“Too much time,” observes Mr. Tooke, *Diversions of Purley*, page 99, “is spent in the study of Latin and Greek: though far be it from me, to wish to incur the charge of a desire to proscribe the study of those ancient languages. But that the knowledge of them is carried too much into useless detail, and much time spent upon them, which might be more usefully employed, cannot be at all denied, by any one who wishes to treat the question in a sober and rational way.”

But

But to return to the question of the *modern* German ; I think enough has been said to prove, that it would be more studied by the English scholar, if the method of acquiring a knowledge of it were rendered more easy, and the best method pointed out, of enabling any one to read with facility our excellent authors in their original, and converse with the natives of Germany upon equal terms. Not to overlook two principal advantages ; first, that which is derived from the extensive trade carried on by this country with Germany ; and secondly, the great utility this language would be of, to officers of the army and navy, other very obvious ones would result to persons studying the German, particularly in a literary point of view.

Having conversed on various subjects with my learned scholars (especially with those who have, at times, commented on the great dramatic Bard), I found they all sincerely lamented the neglect of the modern German language at our public seminaries ; for they maintained, with the greatest confidence, that it was utterly impossible for an English writer to be quite pure in his native language, without having previously some comparative knowledge of the *Anglo-Saxon*, or *modern* German. How far those gentlemen are right, it is not for me peremptorily to decide ; I shall therefore leave this matter to the better judgment of more learned men.

Even persons whose learning otherwise is highly respectable, by making *one* small mistake, have sometimes perverted the sense of a whole translation. This ever will be the case with respect to English scholars (many of whom have published different translations from the German) in consequence of their not thoroughly understanding either the idiom or phraseology ; and by that means

have introduced into their performances so much additional matter from their fertile imaginations, as to give them an unnecessary prolixity, without increasing either the interest or beauty of the production.

From these, and all former observations, it will be evident, that from a mere general acquaintance with the German idiom, it is impossible for any one to become an accurate translator of the literature of that country. This remark is more particularly true in regard to dramatic compositions, especially those of *Schiller*, where not only a critical knowledge of the language, but also of the customs and manners of the country, is indispensably necessary, to qualify a person to become a successful translator of this species of composition.

I have now before me several translations of *Schiller*, *Kotzebue*, *Bürger*, *Göthe*, and *Wieland*, which I have compared with the originals. I could produce numerous passages, nay whole scenes where the translators have misunderstood the meaning, and given them quite an opposite one. Many a simple honest character, without disguise, and plain in his expressions (see a striking instance in the first scene of *Schiller's* original *Cabal and Love*, with that of the translation called *the Minister*, especially the character of *Miller* and his *Wife*) has been represented as a man of polished manners, and his wife as a lady of elegant accomplishments; and many vulgar expressions, adapted to the lower classes of society, been changed by translators into those of polite gentlemen.

Among numerous passages, where I have compared the translations of the former, I will only exhibit a few, which are not only diametrically
oppo-

opposite to the real intention and design of Schiller, but positively have no existence in the original work. There will likewise be seen, in the scene which I am about to exhibit, that the subsequent ones are entirely useless, because the translator made *one* gross mistake in the pronoun *Ihr*, signifying either *your* or *her* in German.

The passage alluded to is in the *fourth Act* of Schiller's *Cabale und Liebe*, translated under the English title of *the Minister*, where Ferdinand so successfully works upon the cowardly feelings of the Marschal Kalb, as to compel him at once to divulge the whole collusion, which Ferdinand is conscious has been carried on for the purpose of disconcerting his plans, either by the intrigues of his father, the president, or by the proceedings of the crafty musician. To prevent any mistakes, I shall insert the full scene.

The German is thus :

HOFMARSCHALL.

Lassen Sie mich losz. Ich will ja alles verrathen.

FERDINAND.

O! es musz reizender seyn mit andern noch so himmlisch zu schwärmen. — Wollte sie ausschweifen, wollte sie, sie könnte den Werth der Seele herunter bringen, und die Tugend mit der Wollust verfälschen. (*dem Marschall die Pistole aufs Herz drückend.*) Wie weit kamst du mit ihr! Ich drücke ab, oder bekenne.

H.

The English translation, alluded to, is thus :

MARSHAL.

Let me go! I will confess every thing.

CASIMIR.

Oh! it must seem more rapturous even to be her licentious paramour, than to burn with the purest, fondest, enthusiasm, for any other maid! She has charms that can reduce the value of the soul, and equalize the transports of virtue and voluptuousness! (*putting his pistol to the marshal's breast.*) How far is your connexion advanced? answer me or I fire this moment!

M.

H. Es ist nichts — ist ja alles nichts. Haben Sie nur eine Minute Geduld. Sie sind ja betrogen.

F. Und daran mahnst du mich Bösewicht? — Wie weit kamst du mit ihr? Du bist des Todes oder bekenne!

H. *Mon Dieu!* Mein Gott! Ich spreche ja — so hören Sie doch nur — *Ihr Vater.... Ihr eigener leiblicher Vater....*

F. (*grimmiger.*)Hat seine Tochter an dich verkuppelt? Und wie weit kamst du mit ihr? Ich ermorde dich oder bekenne!

H. Sie rasen. Sie hören nicht. Ich sah sie nie. Ich kenne sie nicht. Ich weiß gar nichts von ihr.

F. (*zurücktretend.*) Du sahst sie nie? kennest sie nicht? — Weist gar nichts von ihr? — Die *Millerin* ist verloren um deinetwillen, du längnest sie dreimal in einem Athem hinweg? Fortschlechter Kerl. (*er gibt ihm mit der Pistole einen Streich und stößt ihn aus dem Zimmer.*) für deines gleichen ist kein Pulver erfunden! —

M. There is nothing in the affair! there is not a word of truth in the whole business. We have deceived you from the very beginning and the minister himself.

C. You have deceived me, wretch! I know it well, and must I be remembered of it? Answer my question without delay. How far is your connexion with the girl advanced? You are dead unless you confess the truth.

M. You mistake my words. To break off her connexion with you, *her father....*

C.Threw his daughter into your arms? Why what care I? Answer me directly to my question, or I'll murder you. How far is your connexion advanced? Tell me! tell me! tell me! (*shaking him violently.*)

M. You rave! you will not hear me! I never spoke to her! I never saw her! I know her not.

C. (*drawing back.*) Thou hast never spoken to her? Thou hast never seen her? Thou knowest her not? *Julia* is lost for ever for thy sake, and thrice in one breath hast thou denied her? (*opening the door with disdain.*) Go, wretch, go, powder were thrown away on miscreants like thee.

With

With regard to the great additional matter, which the translator has inserted, and which on a nice comparison with the original will be demonstrable, I shall say nothing. The reader, however, will here observe, that Ferdinand is working the cowardly marshal; and with a pistol to his breast demands that confession from him, which he knew he had a right to obtain, being himself so strongly suspected. The Marshal, in his pusillanimous confusion, when he was developing to Ferdinand the plot that had been laid, uses the following expression : *So hören sie doch nur Ihr Vater.... Ihr eigener leiblicher Vater....* Now the English translator, who did not understand the idiom of the phrase, has not only substituted something of his own fancy, but being unacquainted with the meaning of the pronoun *Ihr*, translated *her*, has given to the English reader only the *single*, when it is evidently intended by Schiller to convey a double one; namely, that Ferdinand in his rage should understand *her* father; although the marshal meant *his* (Ferdinand's) father, the president. Now the *double entendre*, could no way be so happily introduced, as through the medium of this equivocation. For which reason, without an annotation, the English reader can have no clear conception of the meaning of the German author.

Indeed upon the pronoun *Ihr**, the whole merit of the scene depends. The truth of this will be sufficiently evident from the following remark : if
the

* The pronoun *Ihr*, may signify *your*, or *her*, in German. There is, however, for this idiom no equivalent word in the English language by which it can be translated. This circumstance ought to have been explained in a note by the translator, which would have at once cleared up the matter.

the Marshal had expressed himself by the word which the translator has done, he would then have entirely prevented the subsequent catastrophe of the drama, which he has now accomplished by inserting some additional matter of his own invention. A true knowledge of the German idiom, and as I have said before, a note, explaining its singularity to the English reader, would have saved the translator much trouble and perplexity, and consequently the subsequent plot would not have been spoiled; for under this very *conception* follows the poisoning of Ferdinand and Louisa. Whereas, according to the English translation, the poisoning of both was unnecessary, and out of all question.

I shall only point out one other great mistake, in the same play, less pardonable than the former. (Page 112, English translation). This beautiful scene is thus translated :

LUISA. Und der Fluch
deines Vaters uns nach !—*Ein*
Fluch Unbesonnener, den auch
Mörder nie ohne Erhörung aus-
sprechen; den die Rache des
Himmels auch dem Dieb auf
dem Rade hält, &c.

JULIA. Pursued by your fa-
ther's curse! *a curse, unthink-*
ing youth, never mentioned
without horror—even by the as-
sassins; which the mercy of
heaven with-holds from the
very robber upon the rack, &c.

The original is quite the reverse :

*A curse never mentioned by a murderer on the wheel, never
unheard by heaven; and which heavenly revenge, never with-*
held from the robber broken on the wheel.

Compare this meaning with the above*.

The

* I shall have numerous opportunities in the sequel of this work, to make the student acquainted with many more such er-

The student will find, that the most beautiful productions of my learned countrymen have too often been degraded by bad translations of the German language, and which might have been prevented if the natives of this country had shewn their translations to any learned German, before they sent them to the press, in which case the public might have relied upon the preservation of the originality.

It is now twelve years since I first had the happiness of treading the soil of Great-Britain, in which space of time I have had many opportunities of studying the English language, and have obtained some knowledge of the manners and customs of the inhabitants; and were I to continue twelve years longer here, I should never venture to issue a publication until I had first submitted it (I mean the English part) to one or more of the literati of this country.

Before I proceed further in this treatise on language, I shall make some observations on our modern German authors. It is an indisputable fact, that Schiller's writings are more difficult to be understood than any other, owing to the numerous obscurities with which they abound. His tragedies are the most unintelligible of his performances, in consequence of the peculiarities of the German idiom, and the energetic mode of expression for which he was not only remarkable, but inimitable. There are even many of the natives of Germany who misconceive him. The *chef d'œuvres* of Schiller are his
Tra-

rors, and with the peculiar phraseology and idioms of my native language; and for that purpose I shall always take the most striking passages from our best authors, accompanied with my own translation.

Tragedies of Cabal and Love ; — Fiesco ; — Don Carlos ; — and the Robbers ; together with two other dramas, which have lately appeared in Germany, called, the Death of Wallenstein, and Piccolomini, which works undoubtedly entitle him (and justly) to the appellation of the German Shakespeare.

The chief scenes in all his dramatic writings appeal forcibly to the heart ; and his readers will always feel the alternate working of *horror, anxiety, terror, compassion, and admiration*. The Rev. W. Whiter, of Cambridge, (who I am proud to call my pupil) in his learned and profound work on languages, *Etymologicum Magnum*, says :

“ Mr Schiller has acquired his fame by the study of ancient and modern languages, and by comparing one with the other, he learned the affinity of the whole. By that means we ought to urge and repeat, that as we advance forward in these studies of languages, in speculations of the beauties and affinities, the nature of the *human mind* will become more fully unfolded, and more faithfully exhibited. As we ascend by slow but persevering steps to those higher seats and more commanding stations in the regions of knowledge, from which the mind delights to look abroad on the world, the clouds vanish, the scene opens, and the prospect brightens to our view. Our conceptions will enlarge, as our ideas are expanded ; and, while the understanding grows enlightened by the contemplation of its own faculties, we shall be still more enabled to appreciate — to feel and to enjoy the energies of intellect — the powers of knowledge and the blessings of truth.”

This learned gentleman proceeds in his commentary on Schiller's tragedy of the *Robbers*, thus :

“ The dream of Francis exhibits the most solemn narrative, that can well be presented to the feelings of an audience. It is *the Day of Judgment* in all its terrors, from the mouth of guilt in the moment of delirium. The picture is too beautiful and natural to omit it here.”

The

‘ The dreamer, Francis, exclaims (*See the tragedy of the Robbers, Act V. Sc. 1. Page 166.*): Hark! methought I held a princely banquet, and all beat bliss about my heart!— And I laid me down in my garden of pleasure, deep drunken with delights; and suddenly!—suddenly!—a monstrous thunder struck on my astonished ear.—I staggered trembling up: and behold! methought I saw the whole horizon out-flaming in a fiery blaze: and mountains, and cities, and forests, all melting as wax before a furnace: and a howling wind-storm swept before it the seas, the heavens and the earth.’

“ There is one passage in Virgil, which well deserves to be remembered, where the word *verro* has been used to imply the most violent part of its figurative meaning. This sublime passage appears to have been present to the thoughts of Schiller, when he made choice of the same metaphor on a still more awful and tremendous occasion.

Virgil, in his poem, *Æn.* I. 60, says:

— *Celsa sedet Æolus arce,
Sceptra tenens; mollitque animos, et temperat iras.
Ni faciat, maria, ac terras, cælumque profundum,
Quippe FERANT rapidi secum, VERRANTque per auras.”*

‘ Unless the power of Æolus had been appointed to calm the fury of the winds, they would have SWEEP before them the seas, the earth, and the heavens.’

That Mr. Schiller has studied the writings of Shakespeare, I can (from my own intimate acquaintance with him) prove beyond dispute, and many instances of the similarity of their writings might be produced—but one, I trust, will be deemed sufficient here. The passage alluded to, is in the third part of Henry the Sixth, where Gloster addresses the dying king (*Act V. Sc. 6.*)

“ I that have neither pity, love, nor fear, &c. &c.”

Schiller expresses himself in a similar manner in his *Robbers*, Act I. Sc. 1. Page 12.

“ I have a great right to quarrel with Nature, and by my honour I will make her my debtor. Why burden me with this mass of deformity? why so rigidly bestow it upon me alone? (*stamping upon the ground*) Death and destruction! Why on me alone? No otherwise than if she had put a stop to the formation of men at my birth!—She conspired against me in the very hour of my conception. Well, then! thus do I now conspire against her for ever.—I will destroy her most beautiful works, as I cannot claim any relationship to them.—I will tear asunder the union of souls, since I am excluded from it. She has denied to me the delightful play of the heart, the all persuasive eloquence of love.—Thus then will I extort my wishes with despotic violence: thus will I extirpate all those who set a restraint upon me, since I am not Lord.”

The competitors of Schiller, in dramatic composition are, Baron Göthe and Kotzebue. The translations of the latter are too well known in this country to need any comment. His tragi-comedy of *Count Benjowsky* is, by far, superior to all others which have been translated. His *Pizarro*, is wonderfully adapted to the English stage, and from the genius and judicious arrangement of Mr. Sheridan, has received such additional beauty as precludes the possibility of considering it as a mere translation.

Any student, moderately acquainted with the German language, will easily perceive, that the greatest part of Baron Kotzebue's writings have been imperfectly executed, and many of them exhibited in such a mutilated state as scarcely to leave a shadow of resemblance between the translation and the original. This defect is easily accounted for, when the public is acquainted that some of the translators have studied, not from the genuine original copy, but from a spurious one; and above all, for
want

want of a knowledge of the German idioms, customs, and manners of that nation.

Before I conclude my statement on language, I consider it as necessary to establish *two* points, of the utmost consequence for the student to be acquainted with, namely : *who was the first promoter of the high German language, and who brought it to its purity ?* — Secondly, *where is the best German spoken ?* —

The first man who introduced and brought to perfection the German language, was the illustrious author of the reformation, Martin Luther, to whom German literature is indebted for its polish. His translation of the Bible is indeed a master-piece. It was he too who adopted the true idiom of that language. This great and learned man eradicated all former prevailing bad customs, and corrected also the reigning harsh and bad dialect; which, although not supported by the authority of antecedent writers, was free from many disadvantages under which his predecessors evidently laboured. It was a man of his spirit and genius who alone was calculated to attempt such a revolution; and the situation in which he stood, rendered the success complete. The transition from one to the other custom, was not abrupt and sudden. The ancient dialect remained the basis; and the changes introduced by him were regular and progressive. In his publications, prior to the Bible, (which was his last work) the deviations from the former bad idiom and customs, were comparatively few; however, they increased in proportion as he seems to have been more convinced of the justice of that measure, and as the public became more reconciled to the innovation.

The

The authority and example of Luther were soon followed by his friends and adherents ; and his language was received by all those who embraced his doctrines. The protestant preachers came from *Wittenberg* (the place where Luther was professor) to all parts of the German empire, and delivered their tenets in the dialect of their master. Thus it was introduced into all corners of Germany, to which the reformation has penetrated. It even served as a mark of distinction between the reformed and papists. The latter persevered in the old style, and abhorred the new one, as an abominable invention of heresy. But it was the more cherished by their opponents, and, in process of time, not only the discourses from the pulpit, but the institutions of youth were carried on in the same language ; till at last it gained such ascendancy, that superseding all the provincial dialects, it was alone regarded as the proper language both for devotion and instruction.

It was the reformation that had been the fruit of progressive civilization and improvement in the German language : it was that too, which not only enlightened mankind, but promoted the advancement of knowledge and learning. It was as a guiding star to all who were inimical to superstition, and favourable to truth. It gave to the human mind a more extensive scope, by counteracting ignorance and delusion. The provinces, in which the reformation was first received, by this advantage soon became pre-eminent to the rest of the popish countries in Germany. They became the source of refinement, and the seat of arts : and served as an example for imitation to their neighbours. The language in the protestant countries in Germany is allowed to be more pure and elegant, more correct and harmonious, than other idioms in the Roman catholic provinces ;

vinces ; for it rose in the former to that superiority, in which we behold it at this moment, and is rapidly advancing to the zenith of its glory.

This is the language which, in contradiction to the other idioms, is termed *Hochdeutsch* i. e. *High German*. As it has ceased to be a provincial dialect, and is become the general language of the country, it may justly be called the German, by way of pre-eminence ; for it has been cultivated in all quarters. In its present state, it can no longer be called the language of the electorate of Saxony, spoken by the inhabitants at large ; but there, as elsewhere, it is confined to the higher orders. It is possessed of a superior degree of correctness, having been weeded of all local and provincial peculiarities.

In confirmation of what I have advanced, it will perhaps be of some advantage to quote the testimony and authority of Professor Adelung, concerning the German language, who is beyond all doubt the most excellent and the most perfect authority we can refer to. His evidence alone, in this particular, ought to be deemed peremptorily decisive and impartial ; for he is known not to favour any dialect in particular, not even the Saxon (some few instances excepted) but admires and approves the purity of the true German pronunciation alone. There is perhaps no dictionary extant which is preferable to his, as the dictionary of a native language. This competent critic expresses himself, in the following terms, in his admirable work, *Lehrgebäude der deutschen Sprache* ; a system of the German language, vol. 1. page 85.

“ The high German, although more frequently spoken in the electorate of Saxony than in other provinces, which have not quite attained to that degree by which the principal towns

towns in that country are distinguished, is by no means the language of trade and common people ; and therefore cannot any longer be considered as a provincial dialect. That language, which, in our time is adopted for writing, is no longer limited to one particular province, as Saxony, but is *the general language of taste and polite education throughout Germany.*"

ADVICE TO THE STUDENT.

The intention of this work will be more easily understood by the following simple statement :

This Analysis was intended to have been published about six years ago, but I was then advised by my friends and pupils at the universities of Oxford and Cambridge, to withhold it till a future period, being apprehensive that I might not at that time be sufficiently conversant with the English idiom. But being now fully confident, after a tedious comparison of languages, that such a treatise would be highly valuable to the higher classes of students, capable of making their own observations, I resolved to lay it before the Public.

The mode which I have pursued, in selecting passages from our best modern classical writers, is, to give as clear an idea of the peculiar manner of composition, phraseology, &c. as possible. Until all the rules in the Analysis are carefully perused, it would be impossible for the student to profit by the latter part of the work, *i. e.* to translate with propriety ; therefore these rules are strongly recommended to his attention before he commences the study of the extracts. After having gone through the practice carefully, he may then take up any German work, and, by the help of a good Dictionary*, be enabled to feel the sense of the author with little difficulty.

* Professor Eber's Dictionary in 5 vol. German and English, is the best.

PREFATORY OBSERVATIONS

ON THE

GERMAN ALPHABET.

To *speak* (*sprechen*) is to communicate our thoughts to others by distinct tones.—*Language* (*Sprache*) possesses not only that power, but likewise the whole collection of perceptible distinct sounds, by which men communicate their ideas to each other. The rules, by which this is executed, is called *Grammar* (*Grammatik*), or *the Doctrine of Languages*.

There are various modes of communicating distinct sounds, not only amongst different nations, but, at the same time, among different provinces of one and the same nation, and even among different ranks of society.

The doctrine of language is occupied merely with that manner of speaking, which is predominant amongst the more civilized part of a nation, and which is in German called *the high German Dialect* (die Hochdeutsche Mundart) which composes the union between that of the north and south, and which is equally intelligible to both.

In order to communicate our thoughts to others, we should speak in as distinct a manner as possible, that we may be understood by them ; this is the fundamental law of language.

In the higher circles throughout Germany, their speech consists according to the rules established by the best authors, and sanctioned by the most correct taste.

Next to this, *the Analogy* (die Analogie), or *the Similarity of Languages* (die Sprachähnlichkeit), ought to decide ; and, in conjunction with it, produce a peculiar *Harmony* (Whollaut), which is of the greatest consequence in a written language ; because the analogy is not always without exceptions, and to obtain the highest possible distinction, we ought to attend, especially in composition, to the *Etymology* (Abstammung).

The rules of language must not, on the contrary, be arbitrary, but should be extracted from the language itself.

Lan-

Languages proceed like nature, and gradually arise from the simple to the compound ; consequently they first treat of *letters*, then the single parts of speech, and show, by this means, how *syllables* and *words* are formed : afterwards they treat of their *kinds*, *qualities*, and *flexion*. Syntax teaches us how several or more words may be united, in order to form an intelligible or distinct discourse.

A language is either oral or scriptory. The doctrine of speech extends to both. It consists, therefore, of *two* principal parts ; one of which is called, THE ART OF SPEAKING WITH CORRECTNESS (*die Fertigkeit richtig zu reden*) ; the other, THE ART OF WRITING WITH CORRECTNESS, OR ORTHOGRAPHY (*die Fertigkeit richtig zu schreiben, oder die Orthographie*).

PART I.

THE ART OF SPEAKING WITH CORRECTNESS.

SECTION THE FIRST.

ON ETYMOLOGY, OR THE FORMATION OF WORDS.

This section comprizes:

1. Letters, and their Sound.
2. The Formation of Words, and their Power.
3. The Accent, or Tone of Words.

CHAPTER I.*Of Letters, and their Sound.*

Language is the medium by which we communicate to others our thoughts ; and as these last consist of single representations, consequently a language must be composed of words, *i. e.* of perceptible representations of those representations. But each word may be resolved into certain simple sounds, the visible symbols of which are called *Characters* or *Letters*.

A view of the various German characters may be seen in the annexed table.

1. A VIEW OF THE GERMAN ALPHABET AND ITS PRONUNCIATION ; TOGETHER WITH THE ANGLO-SAXON, AND OLD ENGLISH CHARACTERS.

German.		Anglo-Saxon.		Old English.		Roman.		Pronunciation.
Cap.	Small.	Cap.	Small.	Cap.	Small.	Cap.	Small.	
A	a	Æ	a	Ǽ	a	A	a	Ah !
B	b	B	b	Ɓ	b	B	b	Bay
C	c	C	c	Ɔ	c	C	c	Tsay
D	d	D	d	Ɔ	d	D	d	Day
E	e	E	e	E	e	E	e	A
F	f	F	f	F	f	F	f	Ef
G	g	G	g	G	g	G	g	(see the Analysis)
H	h	H	h	H	h	H	h	Hah
I	i	I	i	I	i	I	i	Ee
J	j	J	j	J	j	J	j	Yot
K	k	K	k	K	k	K	k	Kah
L	l	L	l	L	l	L	l	El
M	m	M	m	M	m	M	m	Em
N	n	N	n	N	n	N	n	En
O	o	O	o	O	o	O	o	Oh !
P	p	P	p	P	p	P	p	Pay
Q	q	Q	q	Q	q	Q	q	Koo
R	r	R	r	R	r	R	r	Er
S	s	S	s	S	s	S	s	Es
T	t	T	t	T	t	T	t	Tay
U	u	U	u	U	u	U	u	Oo
V	v	V	v	V	v	V	v	Fow
W	w	W	w	W	w	W	w	Vay
X	x	X	x	X	x	X	x	Iks
Y	y	Y	y	Y	y	Y	y	Ipseelon
Z	z	Z	z	Z	z	Z	z	Tset

2. CLASSIFICATION OF THE GERMAN ALPHABET.

It is evident, that the preceding alphabet, with its varieties, is ill calculated to represent the simplicity of the German language, and might occasion much difficulty, from their characters being combined under one head, without a proper classification; for it will be obvious, that there are many letters, which are not only superfluous, but have likewise a similar sound or articulation with each other. After having, however, arranged them in certain classes, I shall be better enabled, in the sequel, to point out to the student every possible redundancy, as well as their affinity with other languages.

OF VOWELS.

Some of the preceding letters are formed by the co-operation of a particular part of the mouth, and are called *Consonants*, or *capital Sounds* (*Hauptlaute*), because they are the proper and expressive part of words; others are produced by the mere opening of the mouth, and are called *Vowels* (*Hülfs-laute*), because most of the former can be articulated only by their assistance. The latter are eight in number, *viz.*

<i>A a</i>	<i>Ä ä*</i>	<i>E e</i>	<i>I i</i>
<i>Ä ä</i>	<i>Æ æ</i>	<i>E e</i>	<i>I i</i>
			<i>O o</i>

<i>O o</i>	<i>Oe ö*</i>	<i>U u</i>	<i>Ue ü*</i>
<i>O o</i>	<i>Æ oe</i>	<i>U u</i>	<i>Ue ue†</i>

OF DIPHTHONGS.

They are produced, when the mouth, in utterance, passes on imperceptibly, and without interruption, from one opening to another, which are the following :

<i>ai</i>	<i>(ay)</i>	<i>au</i>	<i>äu</i>	<i>ei</i>	<i>(ey)</i>	<i>eu</i>	<i>oi</i>	<i>(oy)</i>	<i>ui</i>
<i>ai</i>	<i>(ay)</i>	<i>au</i>	<i>aeu</i>	<i>ei</i>	<i>(ey)</i>	<i>eu</i>	<i>oi</i>	<i>(oy)</i>	<i>ui</i>

OF CONSONANTS.

They are divided into different classes, according to the various pressures of the mouth by which they are generally produced. *One*, viz. *h*, is produced by means of the lungs ; *four*, which are gutturals, by means of the throat, *ch*, *g*, *j*, *k*, (used frequently instead of *q* or *c*) ; *five* labials, by means of the lips, *w*, *b*, *f*, (*v*) *p*, *m* ; *five* by means of the tongue, *d*, *t*, (*th*) *l*, *n*, *r* ; and *four* dentals, by means of the teeth, *s*, *sz*, *z*, *sch*.

Amongst these consonants there are some which have a very similar sound, and can only be distinguished from each other by the softness or

† With respect to the three vowels, marked with asterisms, it is usual, in German characters, to put instead of the final *e*, the diæresis over each of them, viz. *ü*, *ö*, *ü*. When either of them is preceded by a capital letter, the *e* is at the side, thus : *Ae*, *Oe*, *Ue*.

or harshness of their tone, and therefore are divided into the following classes :

<i>Soft.</i>		<i>Acute.*</i>		<i>Hard.</i>
<i>b</i>	. . . „	„	. . .	<i>p</i>
<i>d</i>	. . . „	„	. . .	<i>t</i> (<i>th</i>)
<i>w</i>	. . . „	„	. . .	<i>f</i> (<i>v</i>)
<i>h</i>	. . . „	„	. . .	<i>ch</i>
<i>g</i>	. . . „	„	. . .	<i>k</i>
<i>s</i>	. . . <i>sz</i>	<i>s</i>	. . .	<i>z</i>

OF COMPOUND CONSONANTS.

When two of the before-mentioned consonants are produced by one and the same pressure of the mouth, and without any apparent opening of it, they form compound consonants, and are of *one* or of *different* kinds ; as

*ch, chs, ck — dt — ff — gn — kn —
pf, ph, ps — sch, ss, st, sz — th, tz — wr.†*

3. THE USE OF LETTERS.

Before I proceed further, it will be highly necessary to acquaint the student, how the preceding characters are used.

Cap-

* The acute is an intermediate sound.

† For the various articulation and pronunciation of all the preceding classified letters, I refer the student to the subsequent analysis, or the annexed table of pronunciation.

Capitals are made use of,

1. At the beginning of each discourse ;
2. After a full stop ;
3. At the head of every substantive ; and
4. At the beginning of each line in poetry.

Small letters are indiscriminately made use of, as in all other languages.

ANALYSIS OF THE LETTERS.

SOUND AND PRONUNCIATION OF THE VOWELS.

*A a, Ae ä, E e, I i, O o, Oe ö,
U u, Ue ü, (Y y).*

A a.

The sound of this vowel is exactly the same, when long, as that of the English *a* in *bar* ; the French *a* in *bas* ; the second *a* of the Italian in *amare*. In Spanish, it answers, when long, to *amar* ; as *Vater*, father ; *Abend*, evening ; *Adel*, nobility, &c.

When it is short, it corresponds with the English *a* in *glass* ; the French *a* in *bal* ; the *a* of the Italian in *ardere*, to burn ; and the Spanish in *anadir*, to add : as *Mann*, a man ; *machen*, to make, &c. The sound of the Dutch *a*, in both the above-mentioned cases, is exactly the same ; it is long in *Dage*, days, and short in *Kat*, a cat.

c

Ae

Ae ä

Is pronounced like *a* in the English word *air* ; *é* in the French word *bonté* ; the Italian *e* in *sedia* ; the Spanish *e* in *escapar*, to run away ; and the Dutch *ae* in *Waerld*, the world. But like the French *é*, it becomes open before an *r* (see *é*) as *träge*, idle ; *ärgerlich*, scandalous.

E e.

This vowel, in German, is never mute ; except, when it is joined to *i*, it lengthens the latter, but loses its own sound ; and also when a contraction takes place, as *er lebt*, he lives, for *er lebet*. It has four different sounds, viz. the close ; the open, or broad ; the slender ; and the guttural, or obscure.

I. The close *e* possesses the primary sound by which it is known in the German and other modern alphabets. It answers to the English *a* in *fate* ; to the sound of *é* in the French word *vérité*, truth ; to the *è* in the Italian word *dirèi*, I might say ; to the Spanish in *leer*, read. The sound of the Dutch *e*, when single, is the same as in German. It answers to the English words *spell*, *well*, *when*, &c. and when double, merely lengthens the same sound. It is found,

1st. At the end of the concluding syllable of a word, and in monosyllables ; as in *die Waise*, the orphan ; *der Affè*, the monkey ; *he!* *ha!* or *holla!* *je*, ever, &c.

2d.

2d. Before an *h* ; as *die Ehre*, the honor ; *die Ehe*, matrimony ; *stehen*, to stand, &c.

EXCEPTIONS. *Stehlen*, to steal ; *der Befehl*, the command ; *befehlen*, to command ; *empfehlen*, to recommend ; *entbehren*, to want ; *die Kehle*, the throat ; *das Mehl*, the flower. In all the above words the *e* is open.

3d. *E* is close before and after *th* ; as in *die Bethe*, the name of a plant ; *das Katheder*, the professor's chair.

4th. When it is doubled, as *die See*, the sea ; *die Seele*, the soul ; *die Armee*, the army. It preserves the same sound when one of the *ee*'s is suppressed, by the addition of a syllable containing another *e*, as in *See-en*, *Armee-en*.*

Lastly. In opposition to the rule laid down for the open *e*, the close *e* is heard in *die Ceder* (pron. *Tseder*) the cedar ; *Eden*, Eden ; *die Ege*, the harrow ; *die Demuth*, humility ; *Epheu*, ivy ; *ewig*, eternal ; *jeder*, each ; *jemahls*, ever ; *jemand*, somebody ; *jener*, *ne*, *nes*, he, she, it or that ; *Irene*, *Irène* ; *die Mese*, the seagull ; *die Muskete*, the musket ; *die Pastete*, the pasty ; *Peter*, Peter ; *die Regel*, the rule ; *regieren*, to govern ; *die Scene*, the scene ; *Schweden*, Sweden ; *Schlesien*, Silesia ; *die Sirene*,
the

* When two *ee*'s casually meet, as in *beendigen*, to finish ; *geehrt*, honoured, &c. the first is slender, and the second follows the general rule.

the Siren ; *die Tapete*, the hangings ; *die Trompete*, the trumpet ; *wenig*, little.

II. The sound of the open or broad *e* is similar to that of the first English *e* in *there* ; of the French first *ê* in *tête*, head ; of the Italian *e* in *mela*, apples ; of the Spanish *e* in *negar*, to deny ; of the Dutch *é* in *léver*, liver.

1st. It takes place at the end of a syllable, which is not the last of a word, as in *leben*, to live ; *ergeben*, to surrender, &c.

2d. It retains its sound when a contraction happens, as in *er lebt*, for *er lebet*, he lives, &c.

3d. In words, except after an *h*, and in double *ee*'s, in the article of the close *e*.

4th. *E* is apt to run into the open sound before an *r*, supported by another consonant, and also in monosyllables, as in *die Erde*, the earth ; *das Pferd*, the horse ; *erst*, first ; *der Herd*, the hearth ; *das Schwert*, the sword ; *werden*, to become ; *der Werth*, the worth ; *werth*, value ; *der*, the ; *quer*, traverse ; *wer*, who ; &c.*

III. The slender *e* answers to the *e* of the English in *ebb* ; to the first of the French in *crée* ; of the

* It may not be improper to direct the attention of the student to the difference of the *close* and the *open e*. The German and English, in general, whose discrimination is so fine in many other respects, too frequently confound these two sounds. The difference of tone is immediately perceptible to an ear familiarized with the French and Italian languages.

the Italian first *e* in *veleno* ; to the Spanish in *tenir*, to hold ; to the first *e* in Dutch of *gelegen*, situate. This sound is found,

1st. At the end of a short syllable, either at the beginning or in the middle of words ; as in *ebenen*, to make even ; *ich liebete*, I did love ; *er lobet*, he praises ; *sie lobeten*, they praised, &c.*

2d. Before one or two consonants it is distinctly articulated in the same syllable, as in *das Bett*, the bed ; *das Feld*, the field ; *die Ebbe*, the tide ; *eheste*, next ; *Exempel*, example.

IV. The guttural, or obscure *e*, is that which the English have in *battery*, and the French in *refus*. The Italians and Spaniards have no such sound. The second *e* of the Dutch in the word *Edelman*, nobleman, is adequate to the German *e* obscure or guttural. It is generally heard,

1st. Before the liquids, *l*, *m*, *n*, *r* ; as in *die Diestel*, the thistle ; *der Athem*, the breath ; *offen*, open ; *das Messer*, the knife.

2d. It remains obscure, though one or two other consonants should follow the liquid, as *liebend*, loving ; *tugendhaft*, virtuous ; *die Wissenschaft*, the science ; *geläutert*, purified ; *geläutertes Gold*, purified Gold.

I i

* It is frequently suppressed ; as in *liebete*, *lobet*, *lobeten*, which are often written and pronounced, *liebte*, *lobt*, *lobten*.

I i.

This vowel is either long or short. When it is long, it has the sound of the English *ie* in *field* ; of the French *i* in *gîte*, the den (of a hare) ; of the Italian in the last of *finire* ; of the Spanish in *decir*, to say. The Dutch *i* has also two different sounds like the German. It is long in *Isabel*, and short in *mist*, *dung* ; and answers the *ee* in English, or the *i* in *ship*, *whip*.

When it is short, it has the sound of the English *i* in *fig* ; of the French in *ami* ; of the Italian in the first of *finire*, to finish ; and in Spanish of *oir*, to hear.

1st. It is long when the full accent rests upon it ; as *die Fibel*, the horn-book ; *wider*, against : and also when attended by an *e* in the same syllable, which is frequently the case ; as *die*, the ; *Liebe*, love ; *Poesie*, poetry ; *Melodie*, melody, &c.

2d. It is long before an *h*, as in *ihm*, to him ; *ihn*, him ; *ihr*, you, &c.

The *i* is short,

1st. When the *i* and *e* are pronounced separately, which happens in the declensions of the nouns ending in *ie* ; as *die Knie*, the knees, &c. and in the conjugation of verbs, as *sie schrien*, they did cry : and also in the following words ; *die Historie*, the history ; *die Komodie*, the play ; *die Lilie*, the lily ; *der Spanier*, the Spaniard ; *die Arie*, the air.

2d. It becomes short, when it is followed
by

by more than one consonant ; as in *Dienstag*, Tuesday ; *das Viertel*, the quarter ; *vierzehn*, fourteen ; *ich gieng*, I went ; *ich hieng*, I hung.*

In all other instances the *i* is short.

O o

This letter may be long or short. When it is long, it answers to the English, French, Italian and Spanish *o* in *robe*, *zone*, *pomo*, *hombre* ; when short, it is like that of *hot*, *pomme*, *oggi*, *odor*.

The Dutch *o* has the same sound with the German and English, only with this difference, that the accent falls invariable on it. This may be seen in two words, *viz.* it agrees with *open*, which is the same as in English ; but it differs in *oven*, where (as observed) the accent falls on the *o* alone, as making a syllable by itself, whereas in English it falls on the *ov*. When *oo* occurs in the Dutch language, the sound is lengthened as in German and always pronounced as *oa*, in the words *loan*, *road*, *boar*.

The *o* is long,

1st. Chiefly when under the full accent ; as in *sogar*, even ; *sosehr*, so much ; *gewogen*, addicted, &c.

2d. Before an *h* ; as in *ohne*, without ; *Ohr*, ear, &c.

3d.

* In the latter instances, it would be better to omit the *e* entirely.

3d. When doubled ; as in *das Moos*, moss.
It is generally short on all other occasions.

Oe ö.

Has the same pronunciation as the French *eu*, in *cœur*, or *jeûne*, when it is long ; and like *eu*, in *jeune*, young, when it is short. The *i* in the English words *shirt* and *bird*, have a striking similarity with *ö*. Neither the Italians nor the Spaniards have any thing like this sound. The Dutch *oe* is the same as the German *ö* in *Boer*, clown ; as *hören*, to hear ; *König*, king, &c.

U u

When *u* is long, it has the sound of the English *oo* in *mood* ; of the French *ou* in *roule* ; of the Italian *u* in *pure*, of the Spanish in *robusto*.

When it is short, it is like *oo* in *good* ; *ou* in *boule* ; *u* in *pulire* ; and *u* in *curbar*.

The *u* in Dutch is always pronounced like the German, and like the English in *full* ; and when doubled lengthens the syllable ; as *Uur*, hour ; *Vuur*, fire.

It is always long when under the full accent, and before *h* ; as *der Bube*, the boy ; *der Buhler*, the lover.

It is short before two consonants, and on almost all other occasions.

Ue ü.

Is pronounced exactly like the French *u* in
vertu :

vertù : as *Uebel*, evil ; *über*, over ; *bemühen*, to trouble ; *grüßen*, to salute, &c. The Dutch *ui* answers the German in *duit*, a copper coin. The English, Italian and Spaniards, have no such sound. X It will be useless to attempt to give any idea of the pronunciation of this vowel by any English word, for it would merely perplex the student, and perhaps superinduce a vicious and false pronunciation. To attain it exactly, recourse must infallibly be had to a *viva voce* teacher ; except the student knows the genuine and pure pronunciation of the French *û* in *vertù*, which alone, of all European languages (the Dutch excepted) possesses any word adequate to the illustration of this obscure sound.

(Y y.)*

SOUND

Nota. The German Y considered as a vowel, occurs only in foreign terms and proper names. It is called *Ipseelon*, from the Greek *ιψιλον* ; and the French assign to it the sound of their *i*, and call it *igrec*. The Dutch have it in their language, and pronounce it as the long English *i*. It occurs in *May*, *May* ; *Kinderey*, childish play ; *pfuy* ! fie ! &c. Most of the modern German writers have expunged the antient spelling, and write thus : *Mai*, *Kinderei*, *pfui*, according as it is pronounced. Most frequently the *y* is seen in coalition with the vowel *e*, and it thus forms a *diphthong*, equivalent to the German *ei*, or the long *i* of the English.

SOUND AND PRONUNCIATION OF THE DIPHTHONGS,

ai, (ay,) au, äu, ei (ey) eu, oi, (oy) ui.

All these diphthongs, except *au, oi, (oy)* and *ui*, have the sound of the English *i* in *fire* ; of the French *ai* or *ay* in *aiel*, or *ayeul* ; the Italian *aj* in *ajo* ; the Spanish *ai* in *Caiego*, a name of a mountain ; the Dutch *ai* in *hair*, hair. There is such a strict analogy between the German diphthong with those of the before-mentioned languages, that any further observations upon them will be here unnecessary. Thus it must be pronounced in *Kaiser*, Emperor ; *Wayse*, orphan ; *Läuse*, lice ; *eilen*, to haste ; *Feuer*, fire.

Au au.

Is pronounced like the English *ow*, in the word *cow* ; in the French *aouté* ; and *au* in the Italian *aura* ; in the Spanish *avuelo*, grandfather.

Oi oi.

This diphthong has the sound of *oi* in the English word *boil*, and occurs only in a few proper names. In French, no such sound is to be met with. In Italian it is to be found in *Zoilo* ; and in Spanish in *hoi*, or *hoy*, to-day.

Ui ui.

It will be impossible to convey an idea of the method of pronouncing these letters, except
by

by a circumlocutory description. The reader will therefore remember, that they are pronounced thus : *oo* in the word *good*, and the *y* articulated like *ee* in the word *feed* ; and *oui* in the French : in Spanish *cuiyo* ; and *cui* in Italian.

ARTICULATION OF THE SIMPLE CONSONANTS,

b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, z.

*B b**

This letter is articulated the same as in all modern languages, and when singly pronounced, is called *ba*, and not *be*, as in English ; as *Bad*, bath ; *Brod*, bread ; *haben*, to have, &c.

C c

The articulation of this letter is the same as *t* before the letters *sa*, thus : *tsay* ; before *cé* of the French *pincer* ; and of the Italian *zeno* ; the Spanish of *zelador*. The Dutch *c* is invariably the same, in all its branches, as in German and English.

It has this articulation before *e, i, y*, and *ä, ö*, and *ey* ; as *Centner*, a hundred weight ; *Cither*, a musical instrument ; *Cypern*, Cypria ; *Cäsar*, Cæsar ; *Cölius*, Cœlius ; *Ceylon*, Ceylon : articulate, *Tsentner*, *Tsither*, *Tsypern*, *Tsasar*, *Tsalious*, *Tsilon*.

D 2

It

* The letter *b* is never mute in German, even when it terminates a word.

It is sometimes articulated as a *k*, or the hard *c*, which is found in the English word *cat* ; in the French *cadre* ; in the Italian *canto*. - It has this articulation before the vowels *a*, *o*, *u*, and the diphthong *au* ; also before the consonants *l*, and *r* : as *Canone*, a cannon ; *Comet*, a comet ; *Cur*, the cure ; *Causenmacher*, a pettifogger ; *Clima*, the climate ; *Creuz*, a cross ; pronounce, *kanone*, *komate*, *koor*, *koosenmacher*, *kleemà*, *kritz*, with the sound of *i* in Christ.

OBSERVATION.—From the above it is evident, that *c* sometimes has the force of *ts*, or the sharp *z* of the Italian, and sometimes of *k* ; consequently it may be considered as superfluous in the German alphabet. On this account it has been expunged by most of the modern writers, who, in lieu of it, have adopted *z* and *k*, as occasion might require ; which is certainly allowable, since they cannot be distinguished from each other in articulation. We must, however, retain it in some foreign words and proper names, and occasionally it is necessary in the composition of some double consonants.

D d.

This letter is articulated as in the above-mentioned languages ; except that in the alphabet the Germans articulate it with the *a* in *date*—*da* ; as *der*, *die*, *das*, the ; *Dinte*, ink ; *Degen*, sword ; *dienen*, to serve ; *du*, thou. There is not any variation in the pronunciation or sound of the Dutch *d* from the German.

F f

F f.

This corresponds exactly with the letter of the above-mentioned languages ; as *Frage*, question ; *Frost*, frost ; *Feuer*, fire ; *fünf*, five ; *frey*, free ; *froh*, happy ; *fuoco* in Italian ; *fuego* in Spanish. The Dutch *f* is the same, in pronunciation and sound, as the German.

G g.

The articulation of this letter, especially when guttural, cannot be explained by the pen, as it can only be acquired by the instruction of an able teacher. However, the following remarks will serve, in some measure, to elucidate the proper articulation of it in most instances.

1st. The true articulation of this letter is the hard one, which is found in the English word *go* ; in the French *gare* ; in the Italian *gusto* ; Spanish *gola*. The Dutch *g* corresponds exactly with the German in all its sounds, and even in the guttural one. In every other instance, it has the same sound as the English *g*. In this manner it must be articulated in the beginning of words or syllables ; as *Gabe*, gift ; *Geld*, money ; *Gitter*, grate ; *Gold*, gold ; *Gunst*, favour ; *gähe*, steep ; *Götze*, idol ; *Güte*, bounty ; *giesen*, to pour ; *Geissel*, hostage ; *Glanz*, splendor ; *Gnade*, grace ; *Gruft*, clift ; *Guinee*, guinea ; *Gyps*, plaster, &c.

2d. In the middle of *compound* words, *g* is also articulated hard, like the former ; as *hergeben*,
to

to hand ; *gegeben*, given ; *gegangen*, gone, &c. The reason is obvious ; for in that case the *g* is, in fact, at the beginning of the second word, which forms the compound, *viz.* *her-geben*, *ge-geben*, *ge-gangen*, &c. which are two distinct words united.

3d. The letter *g* in the middle of a word, *not compound*, and at the end of a syllable or a word, (if not preceded by *n*, or the syllable *ge*, prefixed to participles) has a guttural articulation, which is peculiar to the German language, and very much resembles *ch*, (see the articulation of that compound consonant) as *Billigkeit*, equity ; *billigen*, to approve ; *Gütigkeit*, bounty ; *Sieg*, victory ; *Krieg*, war, &c.

4th. When *g* is preceded by *n*, it is articulated as *ng*, in the English words *king* and *ring* ; *gn*, in the French *gagne* ; the Italian *agnello* : as *Finger*, finger ; *Dinge*, things ; *Hoffnungen*, hopes ; *long*, long ; *jung*, young, &c.*

5th. It has the same articulation, when *g* is followed by *n* in the middle of a word, which chiefly happens in foreign words, as in *magnus*, *magna*, *magnum*, &c. pronounced thus, *mangnus*, *mangna*, *mangnum*.

6th. In the word *Genie*, it preserves the French articulation, *viz.* *j* in *jour*.

H h

* Some grammarians have asserted, that it was to be articulated in the latter case as a *k* ; but this is totally wrong.

H h.

When *h* is not mute, it has the same articulation as in the English words *hand*, *hall*, &c. which consists in breathing forcibly before the following vowel.

OBSERVATION.—This hard articulation is incompatible with the natural softness of the Italian, Spanish, and French languages. It is true, there is in this last an aspirated *h*; but it widely differs from the English and German aspiration; for its effect (according to the celebrated Abbé Dolivet) is confined, to prevent the suppression of a vowel before another, or the connexion of a consonant with the following vowel. This difference has been very properly noticed by the author of the French Pronouncing Dictionary for the use of the English, a work which has been highly praised by men of the greatest eminence in French and English literature.

At the beginning of words and syllables it is invariably aspirated; however, when it happens to be placed between two vowels in the middle of words, it is hardly perceptible, as in *nahen*, to approach, &c.

It is mute at the end of a word; as in *früh*, early; *Schuh*, a shoe; *Floh*, a flea; which are pronounced, *free* (with the French sound); *shoo*, *flo* (with that of the English): but as soon as the word increases, it is restored, as *Schuhe*, *Flöhe*, &c.

It is mute, likewise, when at the beginning
of

of a syllable it is preceded by *r* or *t*; as *Rhein*, the river Rhine, *Thurm*, a steeple.

H in the Dutch corresponds with the German and English sounds in every instance.

J j.

The consonant *j*, called *yot*, answers to the English *y* in *you*; to the French in *ayeul*; to the Italian in *ajuto*. In Spanish, the sound of *j* is quite guttural, and consequently not applicable here; but in Dutch, there is not any variation between the German and English.

K k.

This letter in the alphabet is pronounced *kah*, and when a double articulation is required, a *c* is put before *k* (see *ck* in the sequel). The same observation applies to the Dutch *k*.

L l.

Has the same articulation in all languages; as *das Lamm*, a lamb; *das Land*, the country; *das Leben*, life; *Liebe*, love; *die Luft*, the air; *lachen*, to laugh; *liegen*, to lay down; *loben*, to praise, &c.

M m.

This letter has the same articulation as in the above-named languages; except that it never makes a nasal sound, as in some French words.

N n

N n.

Has also the same articulation as in the above-mentioned languages ; but with *a* before *gn*, it makes the French nasal sound of *en* in *encore*, as in *gegangen*, gone ; and *gn* are articulated as in *poignant*, *gagne*, and *bagno*.

P p.

Has the same articulation as in the above-mentioned languages ; except that in the German alphabet it is articulated with the *a* of *fate*, *pa* ; as *Pest*, pestilence ; *Person*, a person ; *Post*, post ; *Priester*, a priest.

Q q.

Called in German *koo*, is always followed by *u*, with which it is articulated ; as *qu*, in the English *quadrant* ; in the French *équateur* ; in the Italian *quà* ; in Spanish *quadrar*. The Dutch *q* is exactly similar to the German, when it meets an *a* or an *o*, as *die Quaal*, the torment ; *der Quotient*, the quotient, &c. But when it meets with *ä*, *e*, or *i*, it has the articulation and sound of the French *qu* in *questeur*, and *cu* in *ecuelle*, a porringer ; as *die Quäker*, the Quakers ; *die Quelle*, the source ; *die Quitte*, a quince.

R r.

This letter, which the Germans call *er*, has the same articulation as in the English word *robe*, or (in which its articulation is not curtailed) as in

E

garden

garden. The other languages adhere strictly to the German articulation.

S *f*, *s**.

The *s* is articulated the same as in all the before-mentioned languages, as *sound*, English ; *sain*, French ; *sono*, Italian ; *ser*, Spanish ; *sabel*, Dutch : except when it is followed by a consonant, in which case it is articulated as *sh*, in *share* ; *ch* in *cheval* ; *sc*, in *scemare* : as in *der Spass*, the jest ; *stehen*, to stand ; *der Stein*, the stone ; *der Slave*, the Sclavonian ; *der Smaragd*, the emerald ; *der Slave*, the slave ; *der Scudo*, an Italian coin ; *der Durst*, the thirst ; *die Bürste*, the brush ; *die Gerste*, the barley ; *garstig*, nasty, &c. However, in the second person of some verbs, and at the end of superlatives in *ste*, the *st* preserves the articulation it has in *stile*, *stilo*. Thus it must be articulated in *du wirst*, thou becomest ; *du warest*, thou wast ; *du lehrest*, thou teachest ; *der erste*, the first ; *der Schwerste*, the heaviest.

T *t*.

Is pronounced *ta*, with the sound of *a* in *fate*. It has the same articulation as in the above-mentioned languages ; except before *i* the Germans add to the articulation of the *t* that of *s*, in the words
sound,

* The small *s* has the same power as any other *s*, and is never found but in the middle of compound words, and always at the end.

sound, English ; *sain*, French ; *sano*, Italian : as *Nation*, nation ; *Portion*, portion. In this manner the Italians articulate it in *natione*, *gratia*, &c. but if an *s* precedes the *t*, it preserves its single articulation, as in *quæstio*.

V v.

Called *fow*, has the same force as the English, French, Italian, and Spanish *f*. The same sound and pronunciation of the Dutch *v*, as the German *v*.*

W w.

This letter has the same articulation with all the above-mentioned languages ; but is never mute in either, as in the English, as *write*, *wrested*, *wrist*, &c. It resembles the *v* of the French, in *valeur* ; the Italian in *valore*. The Dutch *w* corresponds in articulation and sound exactly with the German, and is never mute.

The sound of the German *w* seems to be between the *v* and *w* of the English ; as *das Wasser*, the water ; *der Weg*, the way, &c.

X x.

This letter is called *ix*, and is articulated *ks*, in like manner with the English and French in *expedition*:

* Between two vowels or diphthongs, by some it is articulated as *v* ; as in *der Frevel*, the crime ; *der Stüver*, a German coin ; *der Slave*, the slave : but this method is objectionable.

dition. I have never met with this articulation either in Italian or in Spanish. The Italians, who wish to obtain it, must articulate at the same time their *c* in *core*, and their *s* in *sano* – *cs*. I represent this articulation by *cs*, because they use neither *k* nor *x*. The Dutch *x* is now very little used, except in such words as are taken from the Greek and other languages. The same sound can be produced in Dutch by *ks* and *kz*, viz. *bliksem*, or *blikzem*, which used to be written *blixem*, lightning. Examples, with the *ks* above, as in *Art*, the axe; *die Hexe*, the witch; *das Exempel*, the example. Pronounced, *Akst*, *Hekse*, *Eksempel*.

Y y (considered as a consonant),

Is called *ipsilon*, and is merely a substitute for the short German *i*. Modern writers very seldom use it, except in the word *seyn*, to be, in order to distinguish it from the pronoun *sein*, his. In this, or any other words wherein it may be found, it has the sound of *i*, in the English *fine*; of *ay*, or *ai*, in the French *ayeul*, or *aïeul*. The Dutch *y* is also a substitute for *i*.

Z z.

Called *tset*, and is invariably articulated *ts*. This is precisely the articulation of the Italian *z*, or *zz*, in *diligenza*, *nozze*. Ex. gr. *Zeit*, time; *Zorn*, anger; *Zinn*, tin; *zittern*, to tremble; *zunehmen*, to increase, &c. Uttered thus: *tseit*, *tsorn*, *tsinn*, *tsittern*, *tsunehmen*.

ARTICULATION OF THE COMPOUND CONSONANTS,

ch, chs, ck, dt, ff, gn, kn, pf, ph, ps, sch, ss, st, sz, th, tz, wr.

ch.

1. In the beginning of a word, whether followed by a consonant or a vowel, is articulated as in the English word *character*; the French *chaos*; the Italian *chiodo*. The Dutch is the same as the German; as *Christ*, *Christ*; *Chor*, *chorus*; *Christina*, *Christina*; *Character*, *character*, &c.; pronounced *Krist*, *Kor*, *Kristina*, *Karakter*.

2. If *ch* be followed by the consonant *s*, it takes the articulation of the *x*, in the English word *expulsion*, and the French *extase*. The Italians, who have no *x*, obtain this articulation, in uttering, at the same time, their *c* in *core*, and their *s* in *sono*.
Ex. gr.

Achsel, shoulder : articulate *axel*.

Ochs, an ox ; - - - - - *ox*.

sechs, six ; - - - - - *sex*.

Flachs, flax ; - - - - - *flax*.

But when they accidentally meet, as is sometimes the case, in compound words, or by the elision of a vowel, as in *wachsam*, vigilant; *nachsehen*, to connive at; *des Buchs*, of the book, for *des Buches*; *des Lochs*, of the hole, for *des Loches*; *er sprach*s, he said it, for *er sprach es*; the *ch* and *s*
must

must be articulated separately, according to their peculiar rules.

3. In the middle, and at the end of words, after the vowels *a*, *o*, *u*, and *au*, *ch* is guttural, as in *ach!* alas! *Dach*, roof; *noch*, yet; *das Buch*, the book; *der Strauch*, the shrub, &c. This articulation is the same as the Scotch have in *loch*; the Irish in the *gh* of *lough*. The *c*, or *ch* in the Welch language, has also a similar sound. There are two letters in the Spanish language which are adequate to the sound, namely, the *j*, in the words *jugar*, to play; *jurar*, to swear; *lejos*, far; and the *x* in *exercicio*, exercise; *dejar*, leave.

4. After any other vowel or diphthong, *ch* has the palatic articulation, which is explained (see the consonant *g*). Thus it is articulated in *Hecht*, a pike; *Licht*, light; *die Dächer*, the roofs; *die Löcher*, the holes; *die Bücher*, the books; *die Sträucher*, the shrubs.*

ck.

The letter *c* before *k*, forms the compound *ck*, which is articulated like two *kk*'s, each of which must be heard distinctly; as *backen*, to back; *hacken*, to hack, &c.; articulated *bakken*, *hakken*.

dt.

* Few (if any) words beginning with *ck*, are pure German. They generally retain the articulation of their original language.

dt.

Is articulated as a single *t*, but written *dt*, in order to distinguish some particular words ; as *tod*, dead, from *der Todt*, the death ; *statt*, place, for *die Stadt*, a city, &c.

gn.

When the letters *gn* follow each other, at the beginning of a word, they have not, as some pretend, a nasal articulation, but must be articulated as *gn*, in the French *gnome*, *gnomide*, *gnostiques*, &c. as *Gnade*, mercy ; *gnädig*, gracious, &c.

The same observation applies to *kn*, which is not nasal; though it appears to be so, if not properly explained by a teacher well skilled in the German pronunciation. It must be articulated as *quen*, in the French word *quenouille*, in dropping the mute *e*, which leaves only the articulation of a *k* before *n*; as *Knabe*, a boy ; *Knie*, knee ; &c.

pf.

The letters *pf* have been unjustly complained of for their harshness of sound ; but they may be easily attained by articulating the *p* before *f* ; as *Pfund*, a pound ; *Pferd*, a horse ; *pfropfen*, to graft.

ph.

Is pronounced the same as in English, French, and other languages, for it is a mere *f* ; as *Philosophie*, philosophy, &c.

ps.

ps.

Is articulated as in the French words, *psaume*, *psalmodie*; wherein the *p* is articulated before *s*, as *Psalm*, the psalm. The English suppress the *p*, and the Italians do not use it.

sch.

Is articulated the same as *sh*, in *shore*; *ch*, in *cheval*; and *se*, in *scemare*. In some provinces of Germany they write and pronounce the following words, as *Schlav*, slave*; *Sclaverey*, slavery, &c. thus: *Sklav*, *Sklaverey*; articulating the *k* before *l*. The former practice is however preferable, the latter being very rarely allowed, except in the word *Sklav*, and its derivatives, pronounced *Sklaf*.

th.

Is preserved in writing and printing, in order to prolong the pronunciation, but the *h* is never aspirated as in English: the *t* only is articulated, and the *h* is silent; as *Muth*, courage; *That*, a deed; *roth*, red; *thun*, to act; *Reichthum*, riches, &c. Most of the modern writers have adopted the custom of omitting the *h* in those German words where it seemed to be superfluous.

tz.

* It may be observed, that the word *Slave* applies to the people called Slavonians.

tz.

The letter *t* is often prefixed to a single *z*, in order to double its sound, as in *setzen*, to seat, &c. but this should never happen, except after a *vowel* or a *diphthong*, being entirely useless after a consonant, as in *Herz*, heart, which would be wrong spelt thus, *Hertz*.

wr.

Occurs but in one or two proper names, as *Wrisen*, *Wrisberg*. The pronunciation is performed by the insertion of a very short *e* between *w* and *r*; as *Wërisberg*, a mountain; *Wërisen*, an environ or circuit.

REMARKS ON THE DOUBLE CONSONANTS.

The letter *b* being seldom doubled, it occurs but in a few words; as *die Ebbe*, the tide; *die Ribbe*, a rib; and few more derived from other languages. They must be sounded distinctly.

The same may be said of the letter *d*, when followed by a vowel; but this is found only in the word *Widder*, a ram, and its derivatives.

The letter *f* is frequently doubled, and is articulated as in the English word *difficult*; the French *difficile*; the Italian *difficile*. The Dutch is like the German.

In ancient writings, the letter *t* is frequently affixed to a double *ff*, thus *fft*. The best modern

authority is Professor Adelung, who in his dictionary has curtailed many of the redundancies of the German language. Thus *Freundschaft*, friendship ; *Feindschaft*, enmity ; and their compounds, were formerly written : *Frèundschaftt*, *Feindschaftt*.

The letter *g* is doubled only in the word *Egge*, a harrow, which modern writers spell thus, *Ege*. In both methods of spelling this word, the *gg*, or *g*, must have the palatic articulation of that letter.

The letters, *l*, *m*, and *n*, are frequently doubled after short vowels. At the end of words, *ll*, *mm*, *nn*, are articulated short, as *der Fall*, the fall ; *still*, tranquil ; *Kamm*, a comb ; *fromm*, pious ; *der Brunn*, a spring ; *kann*, to be able, &c. : but in the middle of words, both *ll*, *mm*, or *nn*, must be articulated separately ; as in *fallen*, to fall ; *kommen*, to come ; *bannen*, to banish, &c.

The letter *p* is seldom doubled, and then only after a vowel. It must be articulated separately, as in *schleppen*, to draw ; *doppelt*, double.

The letter *r* is rarely doubled, except after a vowel ; as *Pfarrer*, a clergyman ; *murren*, to murmur ; and the two *rr*'s are heard separately.

The letter *s* is frequently doubled ; but must be articulated separately, in *lassen*, to let ; *Wasser*, water ; *wissen*, to know ; *beissen*, to bite : and they shorten the preceding vowel or diphthong, unless they should stand for a single *s* ; as in *der grosse*, the great ; *die Grösse*, the greatness ; in which

which case some writers, whose example should be followed, have given them the peculiar sign of *sz*.

The letter *t* is frequently doubled after short vowels, and the two *tt*'s, if in the middle, are distinctly heard; as *hatten*, (they) had; *mitten*, in the middle, *spotten*, to mock; *retten*, to save; *Butter*, butter; *Götter*, gods, &c.

OBSERVATION.

The Germans pronounce every vowel in a word, even the final *e*, unless where there is an elipsis. They articulate also all the consonants; but when they are doubled at the end of a word, their only use is to render the word short.

A TABLE, EXHIBITING, IN ONE VIEW, THE

VOWELS.				German.	English.
A a,	{	long,-	- - -	Vater - -	bar - - -
		short,	- - -	Mann - -	glass - - -
Ae a,	-	-	- - -	ärgerlich -	fate - - -
E e,	{	close,	- - -	Wayse - -	fate - - -
		open or broad,	- - -	leben- - -	there - - -
		slender,-	- - -	lobet- - -	ebb - - -
I i,	{	long,-	- - -	Fibel- - -	field - - -
		short,	- - -	Knie- - -	fig - - -
O o,	long,-	- - -	- - -	sogar- - -	robe - - -

In all other positions it is short.

Oe ö,	-	-	- - -	König - -	shirt - - -
U u,	{	long,-	- - -	Bube- - -	mood - - -
		short,	- - -	brummen -	good - - -
Ue ü,	-	-	- - -	grüßen - -	<i>fruit</i>
Y y,	<i>See the consonant y.</i>				

DIPHTHONGS.

ai, ay, ei, ey, eu, aeu or äu,	Kaiser - -	fire - - -
au, - - -	Auge- - -	cow - - -
oi, - - -	Boitzenburg	boil - - -
ui, - - -	see ü- - -	ooy - - -

ARTICULATION OF THE SIMPLE CONSONANTS.

b, has the same articulation in all the other languages.

c,	{	like tsa, - - -	Centner - -	tsay - - -
		like k,- - -	Canone - -	car - - -

WHOLE ORGANIZATION OF THE ALPHABET.

<i>Dutch.</i>	<i>French.</i>	<i>Italian.</i>	<i>Spanish.</i>
Fabel - -	bas - -	amare - -	amar
Kat - -	bal - -	ardere - -	anadir
Waereld- -	bonté - -	sedia- - -	escapar
edik - -	vérité - -	dirèi - -	leer
lever - -	tête - -	mela - -	negar
gelegen - -	crée - -	veleno - -	tenir
Isabel - -	gîte - -	finire- - -	decir
mist - -	ami - -	finire- - -	oir
open - -	zone - -	pomo - -	hombre
Boer - -	cœur - -	—	—
Uur - -	roule- - -	pure - -	robusto
offer - -	boule - -	pulire - -	curbar
—	vertu - -	—	—
Hair - -	aieul- - -	ajo - -	caiego
blauw - -	aouté - -	aura - -	avouelo
hooi - -	—	zoilo - -	hoi, hoy
duit - -	oui - -	cui - -	cuiyo
Cederboom-	pincer - -	zeno - -	zelador
Choor - -	cadre - -	canto - -	—

		German.	English.
d, and f,	are the same in all the other languages.		
g,	{ hard, - - - - guttural. - - - -	Gold- - - Billigkeit - -	gold - - - see ch - -
h,	the same		
j,	- - - - -	Joch - - -	you - - -
k, l, m, n, p, q, r, s, t,	all these sounds are synonymous in all languages.		
v,	like f, - - - - -	Vater - - -	father - - -
w,	- - - - -	Wein- - -	wine - - -
x,	like ks, - - - - -	Here- - -	example- - -
y,	- - - - -	seyn - - -	fine - - -
z,	like ts. - - - - -	Zeit- - -	tseit - - -

ARTICULATION OF THE COMPOUND CONSONANTS.

ch,	{ like k, - - - like x, - - - guttural, - - -	Christ - - - Ochs - - - ach ! - - -	character - - expulsion - - —
ck,	like double kk, - - -	backen - - -	—
dt,	like a single t, - - -	Todt - - -	—
gn, and kn,	- - - - -	Gnade; Knabe	—
pf,	articulate p before f	Pfund - - -	—
ph,	like f, - - - - -	Philosophie	Philosophy -
ps,	articulate p before s	Psalm - - -	—
sch,	like sh, - - - - -	Schlaf - - -	shore- - -
th,	like a single t, - - -	Muth - - -	—

The only use of the h is to lengthen the syllable.

<i>Dutch.</i>	<i>French.</i>	<i>Italian.</i>	<i>Spanish.</i>
God - - - —	gare- - - —	gusto - - —	gola —
Year - - - —	ayeul - - —	ajuto- - - —	— —
Wrok - - -	valeur - -	valore - -	—
bliksem - -	expédition-	—	—
Yawn - - -	ayeul - -	—	—
Zebra - - -	ts - - -	diligenza -	—
Christus - -	chaos - -	chiodo - -	—
—	extase - -	—	—
—	—	—	jugar
—	—	—	—
—	—	—	—
—	—	—	—
—	{gnome -	—	—
—	{quenouille	—	—
—	—	—	—
—	—	—	—
—	—	—	—
—	cheval - -	scemare - -	—
—	—	—	—

CHAPTER II.

Of the Formation of Speech.

Having sufficiently analysed each character, separately in the German alphabet, I shall now proceed to treat of the force of each of them when conjoined.

1. *Syllables.*

A syllable is formed by uniting together a certain number of individual signs, among which there must indispensably be, *one* single vowel, or *diphthong*. These characters, when pronounced, produce an intelligible sound, which is enunciated by means of a single opening of the mouth.

2. *Words, and their Derivation.*

Words are articulate sounds, used by common consent, as signs of our ideas, and contain as many syllables as there are vowels or diphthongs comprized in them. Words of one syllable are called *monosyllables*; those of two syllables, *dissyllables*; words of three syllables, *trisyllables*; and words of four or more, *polysyllables*. The monosyllables are to be considered, in the German language, as original or radical words; but the polysyllables are formed in three different ways: 1. By means of (*Biegung*) inflexion, as *des Mann-es*, of the

Example
Substantives
has 2 vowels
but 3 syllables
only. how is this?

the man ; *der Weich-e*, (the) soft ; *fest-er*, faster ; *lie-ben*, to love ; *ich lie-be*, I love, &c. 2. By means of (*Ableitung*) derivation ; and 3. By means of (*Zusammensetzung*) composition.

It will, however, be superfluous to dwell any longer on a subject, which would only bewilder the student in perusing this work. Suffice it, for the present, to observe, that language, among rude and illiterate people, possesses a certain degree of roughness and want of consistency ; but as they become more refined, by the influx of new manners, ideas, and modes of thinking, then also their language becomes regular and improved. From hence it happens, that the *deep* vowels gradually pass on to the next *higher* ones, and the *broad* and *rough* diphthongs into the *softer* ones,

3. *By Composition or Junction.*

With respect to the formation of compound words I shall be very brief. I introduced the former and this subject merely as preliminary to the sequel (see the formation of substantives), and as being necessary to exhibit the progression of speech.

If *two* words be united into *one*, there ensues a composition, or a compound word. This junction is done for the sake of assisting the ideas, which no simple word can express. The word to which
G
the

the attention should be drawn, is the *radical* one, and always stands behind. *

CHAPTER III.

Of the Accent or Tone of Words.

Having sufficiently dwelt upon the articulation of single characters, their formation into syllables, and single and compound words, the next thing to be considered is, the relation they bear to each other, and the power with which they are pronounced.

Every thing, in the German pronunciation, as well as in other modern languages, depends on the accent, *i. e.* the peculiar emphasis which syllables require, in order to pronounce the words with correctness.

It seems, that every modern language has a kind of predilection for its accent. The rules which I am about to lay down on that head, as far as they relate to the subject, may be considered by the student as decisive, and the true criterion. It must, however, be observed, that it is not my intention here to give a full description and explanation.

* This is merely applicable to *words*, but not to syllables or sounds ; because the two latter do not give a clear, but merely an obscure idea, whereas words are expressions of a certain determinate representation.

planation of the German *metre*, or the mechanical part of German *versification*: I shall introduce the subject, only, as far as it is necessarily connected with the former instructions. The subsequent rules, therefore, will be quite sufficient for the student, who wishes to acquire the genuine principles of correct pronunciation. With regard to the other part, which refers to the *length, shortness, or quantity* of syllables (of which I shall treat distinctly under the head of German prosody), it ought not to be confounded with the present subject.

GENERAL STANDARD

FOR THE

GERMAN ACCENT.

According to the most celebrated modern German grammarians (especially professor Gottsched and Adelung), they have adopted as a standard and general rule, that the accent in German is mostly placed on the *radical syllable*; consequently the auxiliary syllables, which are to be found at the beginning or the end of a word, are never accented.

However ingenious and satisfactory this assertion may appear to the philological mind, and however this notion may be fully confirmed by

a strict enquiry into the composition and origin of German words, yet it is obvious, that there must be occasionally some exceptions and limitations to it. For that reason, I shall not adhere strictly to their standard alone, though it might suffice for a tyro in the German language ; but as this work is more especially intended for the advanced scholar, I shall discuss the matter minutely, that is, so far as I consider it calculated for the capacity of both.

MARKS OF LENGTH AND BREVITY.

The Germans, as well as other nations, have two marks, by which they indicate the length or shortness of their syllables ; the long accent is marked thus (—), and the short one thus (◌), as :

ūn vēr wēs lich, incorruptible.

ēnt ēr bē tēr, one that is disinherited.

SPECIAL RULES.

The vowels are long,

1st. At the end of monosyllables ; as, *jā*, yes ; *dā*, there ; *dū*, thou, &c.

2d. When followed by *h* or *th* in the same syllable ; as, *die Wāhl*, election ; *das Mēhl*, flower ; *ein Bōthe*, a messenger ; *frōh*, happy ; *wēh*, woe ; *gēh*, be gone ; *die Zählen*, the numbers ; *der Rāth*, council ; *mūthig*, courageous ; *eine Kūh*, a cow ; *stēh*, stand (thou), &c.

3d.

3d. When they are doubled ; as : *das Maāl*, the marque ; *die Seē*, the lake ; *das Meēr*, the sea ; *der Kleē*, clover, &c.

4th. In the diphthongs ; as, *raūschen*, to make a noise ; *schīeszen*, to shoot ; *būszen*, to suffer, &c.

5th. In words which may be lengthened, and where the vowels are followed by one single consonant ; as, *der Schwān*, the swain ; *die Glūt*, live coal ; *der Tōn*, the tune ; *das Blūt*, the blood, &c.

6th. Before *sz* ; as, *der Fūs**sz*, the foot ; *grōs**sz*, great ; *sūs**sz*, sweet, &c.

The vowels are short,

1st. At the end of words (when single) of more than one syllable ; as, *die Liebē*, love ; *er lebē*, may he live ; *die Kältē*, the cold ; *Gallē*, bile ; *der Uhū*, a screech owl.

2d. In those monosyllables, which are not capable of being lengthened in their termination ; as, *ān*, *wās*, *dēs*, and some other particles.

The following are exceptions to the former ; as, *nūn*, now ; *thūn*, to perform ; *ēr thūt*, he performs ; *die Brūt*, the breed.

3d. At the end of words of two or more syllables, of which the first is long, although finishing by a consonant ; as : *abēr*, but ; *Japān*, Japan ; *gelōbt*, praised ; *der Habēr*, oats ; *bebēn*, to tremble ; *die Adēr*, a vein ; *ein Liebhabēr*, a lover ; *hebēn*, to lift up ; *bezahlēn*, to pay.

4th.

4th. Before a double consonant; as, *schaffen*, to labour; *nennen*, to name; *der Blick*, the look; *hassen*, to hate; *verbannen*, to banish; *die Stadt*, the city.

ON LENGTH AND BREVIDY OF COMPOUND PARTICLES AND FOREIGN WORDS.

1st. In compound words of two syllables, the first is generally long.

2d. The particles *ab*, *an*, *auf*, *aus*, *bey*, *dar*, *durch*, *ein*, *für*, *her*, *hin*, *mit*, *nach*, *um*, *von*, *vor*, *weg*, *weil*, *will*, *zu*, which enter in the composition of substantives or verbs, are always long, either when prefixed or affixed.

3d. The terminations *e*, *el*, *eln*, *em*, *en*, *er*, *ern*, *est*, and *et*, in words of more than one syllable, are always short; as: *die Liebē*, love; *der Esēl*, an ass; *mangēln*, to be in want; *meinēm*, mine; *redēn*, to speak; *Vatēr*, father; *ärgērēn*, to be angry; *du thatēst*, thou performest; *ihr sagēt*, you said.

4th. The inseparable prefixes are always short; as, *be*, *emp*, *ent*, *er*, *ge*, *um*, *ver*, *zer*.

5th. The terminations, *bar*, *haft*, *heit*, *in*, *keit*, *lein*, *lich*, *misz*, *sal*, *sam*, *schaft*, *thum*, and *ung*, are short, when preceded by a long syllable, in a word of two syllables; on the other hand, the same are long, when found after a short syllable, in a word of three syllables.

6th. It sometimes happens, that in compound
sub-

substantives the last part of the compound word is long, when pronounced separately ; but whenever united with another word, it is always short, whether in its previous state of disjunction it was brief or long ; as, *Hand* and *Schlag*, which are long by themselves, but become *short* in *Handschlag*, a clap with the hand, or *Handschuh*, a glove, &c. For the true definition of compound words, together with their manner of being formed, relative circumstances, &c. the reader is referred to the formation of compound words. *red Plut.*

7th. In the last syllable of foreign words the accent is at the end, as *Natūr*, nature ; *orgān*, organ, *Homēr*, Homer, *Horāz*, Horace, &c.

8th. The articles before the substantives, and the pronouns before the verbs, are *short*, when followed by a long syllable ; but they become *long*, when followed by a short syllable ; as, *dēr Mānn*, the Husband ; *dīe Frāu*, the wife ; *dās Kīnd*, the child ; *dēr Gērēchtē*, the just ; *dīe Gēlīebtē*, the beloved ; *dās Gēbāūdē*, the building ; *dīe Vērflūchtēn*, the cursed ; *īch līebē*, I love ; *dū hāssēst*, thou hatest ; *ēr beīssēt*, he bites ; *dū bēlōhnēst*, thou recompensest ; *ēr gēnīeszt*, he enjoys ; *wīr vērderbēn*, we perish ; *īhr gēwīnnēt*, you gain ; *sīe bēgēhrēn*, they demand.

It is unnecessary to make any further remarks on this subject at present ; the following practice will enable the student to become intimately acquainted with the subject. The first practice I have

have marked with the accents ; as for the rest, I have left it to the student to supply them, according to the rules prescribed in the preceding.

Freūnd ! vērsäūmě nīcht zū lēbēn,
Dēnn dīe Jāhrē flīēhn,
Und ēs wīrd dēr Sāft dēr Rēbēn
Uns nīcht lāngē blūhn.

Lāch dēr Aērtz' ūnd īhrēr Rānkē :
Tōdt ūnd Krānhēit laūrt,
Wēnn mān bēy dēm Frōschgētrānkē
Sēinē Zēit vētraūrt.

Mōslēr Weīn, dēr Sōrgēnbrēchēr,
Schāft gēsūndēs Blūt.
Trīnkt aūs dēm bēkrāntzēn Bēchēr.
Glück ūnd frōhēn Mūth !

Sō ! nōch ēins — siēhst dū Lyāēn
Und dīe Frēudē nūn ?
Bāld wīrst dū aūch Amōrn sēhēn,
Und aūf Rōsēn rūhn.

DIE KATZE, DIE ALTE MAUS, DIE JUNGE MAUS.

KATZE.

Du allerliebste kleines Thier !
 Komm doch ein wenig her zu mir.
 Ich bin dir gar zu gut. Komm, dasz ich dich
 nur küsse.

ALTE MAUS.

Ich rathe dirs, Kind, gehe nicht !

KATZE.

So komm doch ! Siehe, diese Nüsse
 Sind alle dein, wenn ich dich einmal küsse.

JUNGE MAUS.

O Mutter, höre doch, wie sie so freundlich
 spricht ;
 Ich geh.

ALTE MAUS.

Kind, gehe nicht.

KATZE.

Auch dieses Zuckerbrod, und andre schöne Sa-
 chen,
 Geb ich dir, wenn du kommst.

H

JUNGE

JUNGE MAUS.

Was soll ich machen?
O Mutter, laß mich gehn.

ALTE MAUS.

Kind, sag' ich, gehe nicht!

JUNGE MAUS.

Was wird sie mir denn thun? — Welch ehrliches Gesicht?

KATZE.

Komm, kleines Närrchen, komm!

JUNGE MAUS.

Ach Mutter, hilf! ach weh!
Sie würgt mich: ach! die Garstige!

ALTE MAUS.

Nun ists zu spät, nun dich das Unglück schon
betroffen.
Wer sich nicht rathen läßt, hat Hülfe nicht zu
hoffen.

SECTION THE SECOND.

OF WORDS AS PARTS OF SPEECH, AND THEIR FLEXIONS.

CHAPTER. I.

A general View of them.

Words may be considered as perspicuous and distinct archetypes of our ideas, and these are either *obscure* or *clear*; such also are our expressions or words, which are divided into *two* very unequal classes; namely, into *interjections*, which represent our most obscure representations; and, in a narrower sense, into *words*. The first are the foundations of the latter; but, by themselves, can only constitute a very imperfect language.

Our clear representations relate to existing objects by themselves, or to such as may be counted, or are perceptible. The first are called *substances*, the latter *accidents* or *modes of being*.

We cannot conceive an object at once, with all its attributes, but must separate its qualities one from another. Thus, the idea of "a young, handsome, and virtuous girl," cannot be conceived at once.

We must apprehend *young, handsome, and virtuous*, and the *object* itself, separate and distinctly ; after which we consider them as appertaining to the existing substance. Consequently, as *young, handsome, and virtuous*, cannot exist by themselves, but refer to other objects, they may be very justly considered as *accidents, or modes of being*. Our thoughts and speech consist, therefore, in joining to a *substance* certain peculiar attributes or accidents.

The substance to which something else is united, is called the *subject* ; and that which is affirmed or denied of it, the *predicate*. The word, by which the two parts are connected, is called the *copula* ; and the whole together is denominated a *period, or sentence*.

The affirmations or negations of an object are, generally speaking, of two kinds ; that is, either existing in the object itself, as a *quality*, or externally, as an *accident, or attribute*. Each of these we can represent to ourselves, in different manners, either by *itself*, without the substance, as *roth, red ; schön, handsome* ; or connected with it, as *eine schöne rothe Rose*, a handsome red rose ; or, lastly, with an intention of application, *die Rose röthet*, the rose reddens ; i. e. *die Rose wird roth*, the rose gets red, &c.

In proportion as words express the different kinds of representations in the chain of our ideas, or express them in a period or sentence, they are called

called *parts of speech* ; of which the German language contains the following.

CHAPTER II.

OF THE SUBSTANTIVES.

1. *Their various Kinds.*

Substantives are names of objects, existing by themselves, or such things as can be enumerated. These objects either necessarily exist by themselves; as, *Mensch*, man ; *Baum*, tree ; *Haus*, house ; or they do not exist at all, but are merely ideal, as *Schönheit*, beauty ; *Grösse*, greatness ; *Bitterkeit*, bitterness ; which have always a reference to other objects. The first are called *concretes*, and the latter *abstracts*. The *concrete* substantives are again subdivided into

1st. *Proper names*, which represent an individual object, as *London*, *Frankreich*, *Plato*, &c.

2d. *Appellatives*, which denote a number of single objects by one common sign ; as, *Baum*, tree ; *Haus*, house ; *Thier*, animal ; *Stern*, star, &c.

3d. *Collectives*, which denote many objects ; as, *Volk*, people ; *Mehl*, flower ; *Sand*, sand ; *Korn*, corn ; *Obst*, fruit, &c. and,

4th. *Materials*, which denote merely the matter, as *Eisen*, iron ; *Metall*, metal ; *Wasser*, water ; *Wein*, wine ; *Bier*, beer ; *Stein*, stone ; *Holz*, wood, &c.

Gene-

Generic terms comprize, in all languages, the most abundant part of substantives. However, as they are derived from a single sign, as *bird*, an animal that flies; *tree*, an elevated vegetable; they consequently may be applied to many more similar objects. As we should find great difficulty in discovering which single object of the whole genus in particular is meant, the articles are here made use of to distinguish the object alluded to, from all others possessing any verisimilitude.

Abstracts represent something connected with another object, yet appearing to exist by itself, *i. e.* they denote the *accidents*, or *modes of being*, as substantial, *viz.*

1st. A *quality*; as, *Grösse*, greatness; *Schönheit*, beauty; *Schärfe*, sharpness, &c.

2d. *Situation*; as, *Armuth*, poverty; *Jugend*, youth; *Reichthum*, riches, &c.

3d. An *action*; as, *die Betrachtung*, contemplation; *Begegnung*, meeting; *der Sprung*, the leap; *Betrug*, deceit, &c.—So are a certain kind of *abstract-collectives*, called *iteratives*, or words of repetition; as, *das Geheul*, howling; *das Gebrüll*, roaring; *Gemürmel*, murmuring.

2. Their Formation.

Substantives are either *genuine radical words*, *derivatives*, or *compounds*.

Those which are formed by derivation, are divided into *primitives*, and *derivatives*.

Pri-

Primitives cannot be derived from any other word, and are, for the most part, monosyllables ; as, *die Hand*, the hand ; *der Fusz*, the foot ; *das Band*, the union ; *der Arm*, the arm ; *die Brust*, the breast ; *der Tod*, the dead.

Derivatives are those which have their origin from another part of speech, viz.

1st. From another *substantive* or *noun-adjective* ; as, *der Gärtner*, the gardner, from *Garten*, garden ; *die Finsternisz*, obscurity, from *finster*, obscure.

2d. From a *verb* ; as, *der Bauer*, the boor, from *bauen*, to cultivate, &c.

3d. From an *adverb* ; as, *die Wohlthat*, the benefaction, from *wohl*, well, and *that*, performed.

4th. From a *preposition* ; as, *der Gegner*, the adversary, from *gegen*, adverse.

Remarks on the preceding Formations.

The German language forms substantives, by adding to other words certain terminations herewith subjoined.

1st. *Schaft*, *heit*, *keit*, *ung*, *ey*, *nisz*, *thum*, *sal* ; as, *die Freundschaft*, friendship ; *die Bekantschaft*, the acquaintance ; *die Lüsternheit*, lust ; *die Redlichkeit*, probity ; *die Besserung*, the amendment ; *die Hoffnung*, hope ; *die Kinderey*, puerility ; *die Tändeley*, loitering ; *die Finsternisz*, obscurity ; *die Hindernisz*, hinderance ; *das Fürstenthum*, the principality ; *das Bisthum*, the bishoprick ;

rick ; *der Irrsal*, the labyrinth ; *die Trübsal*, adversity.

2d. Those terminations of *er*, for the masculine gender, and those of *in*, or *inn* for the feminine ; *der Wagner*, the wheel-right ; *der Schneider*, the taylor ; *der Schuster*, the shoemaker ; *der Gerber*, the tanner ; *die Gebieterinn*, the mistress ; *die Fürstinn*, the (reigning) princess ; *die Freundinn*, the (female) friend ; *die Nachbarinn*, the (female) neighbour.

3d. The *diminutives* are formed by the terminations *lein*, or *chen*, changing their vowels *a*, *o*, *u*, of primitives, into *ä*, *ö*, *ü* ; as,

<i>ein Mann,</i>	<i>Männlein,</i> or <i>Männchen.</i>
a man,	a little man.

<i>ein Kind,</i>	<i>Kindlein,</i> or <i>Kindchen.</i>
an infant,	a little infant.

<i>ein Knab,</i>	<i>Knäblein,</i> or <i>Knäbchen.</i>
a boy,	a little boy.

<i>ein Lamm,</i>	<i>Lämmlein,</i> or <i>Lämmchen.</i>
a lamb,	a lambkin.

<i>ein Buch,</i>	<i>Büchlein,</i> or <i>Büchelchen.</i>
a book,	a little book.

<i>eine Frau,</i>	<i>Fräulein,</i>	<i>Fräuchen:</i>
a woman,	an unmarried noble lady,	a little woman

4th. *Iteratives* are formed by the prefixed syllable *ge* ; as, *das Geschwätz*, chattering ; *Geklingel*, the tingling of a small bell.

Substantives derived from the *Latin* or *Greek* language, if introduced in the German language, are formed,

1st.

1st. By changing the termination *a*, *is*, into *e* ; *ia*, into *ey* and *ie* ; *is*, *us* (in the names of people and sects), into *er* ; *icus*, into *iker* ; as, *Matrone*, a matron ; *These*, thesis ; *Abbey*, abbey ; *Phantasie*, fantasy ; *Athenienser*, Athenian ; *Historiker*, historian ; *Mathematiker*, mathematician.

2d. In adding to the nominative of the nouns which terminate in *o*, *as*, *on*, *ens*, *ans*, the letter *n* or *t* to their genitive ; as, *Generation*, generation ; *Diamant*, diamond ; *Horizont*, horizon ; *Klient*, client ; *Representant*, representative.

3d. In retrenching the final syllables ; as, *Form*, model ; *Kapital*, capital ; *Altar*, altar ; *Dekret*, decree ; *Diplom*, diploma ; *Atheist*, atheist ; *Element*, element ; *Doctrin*, doctrine.

4th. In changing the final syllables *drus*, *dra*, *drum*, into *der* ; *trus*, *tra*, *trum*, into *ter* ; *bra*, *bris*, into *ber* ; *ulus*, *ula*, *ulum*, into *el* ; as, *Cylinder*, cylinder ; *Scepter*, sceptre ; *November*, November ; *Fabel*, fable, &c.

There are some Greek and Latin words, which reject the former adopted formations, and form their plural thus : *Alumnen*, alumni ; *Ephoren*, ephori ; *Präparatorien*, preparations ; *Studien*, studies.

The *Infinitives* of verbs may be employed in like manner ; as, *das Spotten*, mocking ; *das Pfeifen*, whistling, &c.

OBSERVATIONS. The German language is uncommonly rich in compounds ; it often combines

bines *two, three, and more* words together. When this occurs, we should unite them, for the sake of perspicuity, with a *hyphen*. We ought, however, to avoid those compounds which impart no distinct meaning, as they necessarily produce confusion. Almost every part of speech may be compounded with each other, the *radical* word still remaining unaltered. This, in my opinion, is a great advantage in the German language; if, in compounding them, we adhere strictly, 1st. to analogy; 2d. perspicuity; and 3d. to euphony: for it ought to be observed, that every word in the composition, which, when taken separately, may have a certain signification; as, *der Theetisch*, the tea-table; *die Hobelbank*, the joiners' bench; *der Stockknopf*, the button of a stick; *das Eselsohr*, the ass's ear, used as a nickname; *das Schalksaug*, the eye of a rogue; *die Schreibfeder*, the pen.

From the following examples we may see how far the composition may be prolonged; as,

die Stelle,
the place, situation;

die Lieutenants-Stelle,
the commission of a lieutenancy;

die Feldmarschall-Lieutenants-Stelle,
the commission of a fieldmarshal-lieutenant;

die Reichs-General-Feldmarschall-Lieutenants-Stelle,
the commission of an imperial general fieldmarshal-lieutenant, &c.

If

If two or more words be united, so that one be determined by the other, that by which the idea is determined is the *radical* one, and always constitutes the last part of the compound word ; as, *Bauholz*, timber ; *Rathhaus*, town-house ; *Straszenräuber*, highwaymen ; *grüngelb*, yellow colour, that tends to green.

All these have a different signification, as soon as the words which constitute the composition are placed otherwise ; as, *Holzbau*, plantation of wood ; *Hausrath*, furniture ; *die Räuberstrasze*, the road for highwaymen ; *gelbgrün*, green colour, that tends to yellow.

Substantives may be compounded,

1st. With a substantive ; as, *der Taubenhals*, the neck of a pigeon ; *der Reisehut*, the travelling-hat ; *das Kopfschmerz*, the head-ache ; *die Zahnschmerzen*, the tooth-ache ; *die Halsbinde*, the cravat ; *das Hutband*, the hat-band ; *das Hausbrod*, household-bread.

2d. With an adjective ; as, *der Groszvater*, the grandfather ; *der Freyherr*, the baron ; *die Langeweile*, tediousness ; *der Trübsinn*, melancholy ; *der Rothgieszer*, the brazier.

3d. With a verb : as, *Brennöl*, lamp-oil ; *Grabstichel*, a graver ; *ein Reitpferd*, a saddle-horse ; *das Brechmittel*, a vomit ; *ein Trinklied*, a jovial song.

4th. With a preposition, or an adverb ; as, *der Vorthail*, the advantage ; *der Vorderarm*, the

fore part of the arm ; *die Niederlande*, the Netherlands ; *das Ebenmaas*, the proportion ; *der Nachtheil*, the disadvantage ; *die Hinterlist*, artifice ; *das Gegenteil*, the contrary ; *das Gegengewicht*, the counterbalance.

5th. With different parts of speech ; as, *ein Taugenichts*, a good for nothing fellow ; *ein Nimmersatt*, a glutton ; *das Daseyn*, existence ; *das Zutrauen*, confidence.

6th. With a substantive and one of the following prefixed particles, *erz*, *ur*, *un*, *mis* ; as, *der Erzvater*, the patriarch ; *der Erzherzog*, the archduke ; *ein Erzlügner*, an arch liar ; *ein Erznarr*, an arch rogue ; *eine Urkunde*, a document ; *eine Ursache*, a cause or reason ; *der Ursprung*, the origin ; *der Urheber*, the author ; *der Urgrosvater*, the great grandfather ; *der Urenkel*, the great grandson ; *uralt*, very ancient ; *die Urältern*, the ancestors.

The syllables *un* and *mis* have a peculiar signification in German as well as in English ; as, *der Mensch*, the man ; *der Unmensch*, an inhuman person.

<i>das Glück</i> , fortune ;	<i>das Unglück</i> , misfortune.
<i>möglich</i> , possible ;	<i>unmöglich</i> , impossible.
<i>der Stern</i> , the star ;	<i>der Unstern</i> , disaster.
<i>das Thier</i> , animal ;	<i>das Unthier</i> , monster.
<i>hold</i> , kindly ;	<i>unhold</i> , unkindly.
<i>höflich</i> , civil ;	<i>unhöflich</i> , uncivil.
<i>werth</i> , worthy ;	<i>unwerth</i> , unworthy.

The same with *mis* ; as,

der Laut, the sound ; *der Mislaut*, dissonance.

die Gunst, the favour ; *die Misgunst*, envy.

das Geschick, destiny ; *das Misgeschick*, inaptitude.

die Geburt, the birth ; *die Misgeburt*, an abortion.

die Handlung, demeanor ; *die Mishandlung*, mis-
demeanor.

der Verstand, understanding ; *der Misverstand*, mis-
understanding.

das Verständniss, intelligence ; *das Misverständniss*,
misintelligence.

OBSERVATION. When the last part of the composition is common to two or more words following, we retrench in the first, and replace the retrenched part with an hyphen (-), which signifies that the word has the same termination as that which follows ; as, *der Ein- und Ausgang*, the entrance and going out, instead of *Eingang und Ausgang* ; *Er ist ein guter Sprach- Schreib- Fecht- und Tanz-Meister*, he is a good linguist, writer, fencer, and dancing master.

3. Their Genders.

It is an unfortunate circumstance, that this part of grammar, which is of the highest importance, should have been hitherto so indifferently treated by former authors ; many of whom, instead of rendering it clear and simple to the student, have per-

*They certainly
are extremely
unwisely
to a foreign
practice
observation
and a good
memory are
the best means
of learning them.*

perplexed it more, and led him into a labyrinth of numerous irregularities and difficulties, from which I hope to extricate him, by a plain and easy progression.

The German substantives are divided into two principal genders, *viz.* the *personal* and *neuter*. The first is likewise *masculine* or *feminine*.

General Remarks.

Masculine are those which express *strength, vigour, energy, or activity*.

Feminine are those nouns which express what is *soft, agreeable, pleasant, or affectionate*.

Neuter are such as cannot express any of the above objects.

Although this comprehends, *in an existing manner*, all the genders of nouns; I shall, notwithstanding, exhibit each class individually, and at the same time point out the three genders of the German language separately, together with the small number of exceptions which each of them possess; at the conclusion I shall add some peculiarities, under the title of “General Observations on the Genders.”

Rules for the Genders.

The *masculine* genders are :

1st. All proper names of male persons, gods, angels, and demons, as well as all names expressing
an

an office, dignity, quality, station, or instrument, peculiar to the male. EXCEPT, diminutives which are neuters ; and a few compound words, in which the last component is of a different gender ; as, *die Mannsperson*, and *das Mannsbild*, both denoting a male ; *die Person*, the person, being a *feminine* ; *das Bild*, the figure, *neuter*.

2d. The names of stones, winds, birds, fishes, trees, seasons, months, days, and the elementary productions.*

3d. All derivatives ending in *er*, expressing a station, and those denoting an instrument peculiar to the male. EXCEPT, *das Messer*, the knife ; *das Ruder*, the oar ; *die Klammer*, a cramp-iron ; *die Klapper*, a rattle ; *die Halfter*, a halter ; *die Leiter*, a ladder, *die Leyer*, a hurdy-gurdy.

4th. Most derivatives ending in *en*. EXCEPT the infinitives, and some other single nouns, which are neuter ; as, *das Almosen*, alms ; *das Becken*, the basin ; *das Küssen*, the cushion ; *das Lehen*, the fife ; *das Wapen*, the coat of arms ; *das Zeichen*, the sign ; *das Eisen*, the iron.

5th. All derivatives ending in *ing* and *ling*. EXCEPT, *das Messing*, brass.

Femi-

* This rule contains, comparatively speaking, very few exceptions, the principal of which are : *das Jahr*, the year, which is neuter ; and *die Mittwoche*, Wednesday, feminine ; and a few others.

Feminine are,

1st. All the names of female persons, expressing the dignities, relations, qualities, functions, and instruments, peculiar to the female sex; and consequently all derivatives ending in *inn*. EXCEPT, *das Weib*, the wife, or woman; *das Mensch*, the wench, a low woman; *das Weibsbild*, a female; *das Frauenzimmer*, a lady; *das Weibstück*, a contemptible expression for a woman.

2d. All derivatives ending in *ey* or *ei*, *heit*, *keit*, *schaft*, and *ung*. EXCEPT, *der Brey*, pap; *das Ey*, an egg; *das Geschrey*, the clamour; *der Schaft*, the stock of a gun; *der Sprung*, the leap; *der Hornung*, February.

3d. All substantives ending in *e*, which are derived from adverbs; as, *die Grösze*, size; *die Güte*, goodness; *die Liebe*, love, &c.

Neuter are,

1st The names of metals, countries, and places. EXCEPT, *der Stahl*, the steel; *der Tomback*, pinch-back; *der Zink*, zink; *die Pfalz*, Palatinate; and those which end in *ey*; as, *die Türkei*, Turkey, &c.

2d. All diminutives in *chen* and *lein*.

3d. All derivatives ending in *thum*. EXCEPT, *der Reichthum*, riches; *der Irrthum*, error; *der Beweissthum*, argument.

4th. All *collectives* and *iteratives*, which begin with the syllable *ge*. But when not collective

or

or an iterative signification, they do not belong to this rule.

5th. All which may be used as substantives, without being formed as such ; as,

das Aber, the word *but* ;

— *Ich,* — — *I* ;

— *Lebewohl,* — — *farewell* ;

— *A,* } and all the letters in the alphabet.
— *B,* }

GENERAL REMARKS ON THE GENDERS.

1st. The termination *in* or *inn*, which answers to the English *ess*, in some respects, denotes the sexes, and when the masculine constitutes the name of the species, they are only applicable to *quadrupeds* ; as,

der Löwe, the lion ; *die Löwinn,* the lioness.

der Hund, the dog ; *die Hündinn,* the bitch.

der Wolf, the wolf ; *die Wölfinn,* the she wolf.

der Esel, the ass ; *die Eselinn,* the she ass.

2d. From the above, the termination *inn* has been transferred to certain attributes and titles, and for the greater part to proper names, to denote the feminine gender ; as,

der König, the king ; *die Königin,* the queen.

der Prinz, the prince ; *die Princessinn,* the princess

der Schäfer, the shepherd ; *die Schäferinn,* the shepherdess.

der Schneider, the taylor ; *die Schneiderinn,* the taylor's wife, &c.

OBSERVATION. It is customary in Germany for the wife to share the title of her husband ; the termination *inn* is also adopted for that purpose ; as,

Herr Doctor, - - - *Frau Doctorinn* ;
 — *Professor*, - - — *Professorinn* ;
 — *Pfarrer*, - - — *Pfarrerinn* ;
 — *Schulmeister*, - — *Schulmeisterinn*, &c.

This ludicrous mode of addressing the female sex in Germany is by no means confined to ladies of rank and fashion, but extends itself even to the meanest orders of society ; and a wife of the lowest peasant, who has the title of churchwarden, &c. would be highly offended with a person, who, in addressing her, should presume to deviate from this rule.

However, the mode of distinguishing the sexes is of material advantage in the German language, with respect to the *animal species* and those of *proper names*, by the affixed syllable *inn*, ex. gr.

Herr Müller, - - - *Frau Mullerinn*.
 — *Fuchs*, - - - — *Fuchsinn*.
 — *Pistor*, - - - — *Pistorinn*.
 — *Boys*, - - - — *Boysinn*.
 — *Langmann* - - — *Langmännin*.
 — *Zang*, - - - — *Zanginn*.

3d. Compound words have the gender of their last component, if it be a substantive ; as, *der Kirchenrath*, the ecclesiastical council ; *das Rathhaus*, the town-house, &c. EXCEPT the following : *das Tagelohn*, wages for a day's labour ; *das Macher-*
lohn.

lohn, wages for making any thing ; *die Antwort*, the answer ; *der Abscheu*, horror ; *der Verhaft*, imprisonment ; and some feminine words, ending in *muth* ; as, *die Anmuth*, agreeableness ; *die Demuth*, humility ; *die Groszmuth*, magnanimity ; *die Kleinmuth*, pusillanimity ; *die Sanftmuth*, gentleness of disposition ; *die Schwermuth*, melancholy ; *die Wehmuth*, tenderness of feeling.

4th. Words adopted from foreign languages ought to preserve the gender of their originals. But this is not always regarded, for custom has introduced several exceptions ; as, *das Labyrinth*, the labyrinth ; *das Pulver*, the powder ; *das Fieber*, the fever ; *der Körper*, the human frame.

5th. Many words are used, preserving their proper sex, of both persons ; as, *der Gatte*, the consort ; *der Bürger*, the citizen ; *der Kunde*, the customer ; *die Pathe*, the godfather ; *die Waise*, the orphan ; *das Kind*, the child : and most of those ending in *ling* ; as, *der Liebling*, the favourite ; *der Findling*, the foundling ; *der Sonderling*, an eccentric person.

6th. Others change their sex without derivative syllables ; as, *der, die Pathe*, the godfather and godmother.

7th. Some denote the female sex by the derivative syllables ; as,

der Erbe, the heir ; *die Erbinn*, the heiress.

der Gatte, the consort ; *die Gattinn*, the consort.

8th. Others have proper names for each sex ; as, *Mann*, man ; *Frau*, wife ; *Knecht*, male servant ;

vant ; *Magd*, female servant ; *Sohn*, son ; *Tochter*, daughter.

9th. Many words are used, according to their various significations, in a different sex ; as, *der* and *das Band*, the union, riband ; *der* and *das Bund*, the bond, bundle ; *der* and *das Mensch*, a human being, a wench ; *der* and *das Verdienst*, merit, or deserts *

4. *Their plural Formation.*

By an original or primitive word, we can denote either *one* or *more* objects. This difference constitutes the *numbers*, of which there are *two* in German, namely, the *singular* and *plural*.

The plural, in many words, is not denoted at all, in which case both the singular and plural are equally the same ; as, *der Kaiser*, the emperor, *die Kaiser*, the emperors ; *das Geleise*, the track of a wheel, *die Geleise*, the tracks of a wheel, &c. but if the plural is to be denoted, then it happens by the change of the vowels ; as,

Vater, father ; - PLUR. *Väter*.

Mutter, mother ; — *Mütter*, &c.

or it is done by affixing the flexible sounds *e*, *er*, *en*, or *n* ; as,

Brod, bread ; - PLUR. *Brode*.

Geist, ghost ; - — *Geister*.

Achsel, shoulder ; — *Achseln*, &c.

or,

* A few provinces differ in the gender of some words ; but it is not necessary to notice all those deviations.

or, lastly, by both the former methods at the same time ; as,

Grust, clift ; - - PLUR. *Grüste*.

Gott, God ; - - — *Götter*.

Primitive words only are susceptible of a plural ; but as proper names may also stand for the former, they may likewise have a plural ; as, *Frankreichs Ludwige*, the Louis's of France ; *die Cicerone unserer Zeit*, the Cicero's of our age.

At the same time, many primitive words have no plural at all. This relates to such as are abstracts ; as, *Dank*, thank ; *Wille*, will ; *Bund*, union ; *Rath*, counsel. Other appellatives, on the contrary, are usual in the plural alone ; as, *Gefälle*, taxes ; *Einkünfte*, revenues ; *Kosten*, the costs ; *Unkosten*, expenses ; *Aeltern*, parents ; *Ahnen*, ancestors ; *Alpen*, the Alps, &c. In many others the plural may be used, but they occur very seldom ; as, *Blattern*, small-pox ; *Trümmern*, ruins ; *Vorfahren*, ancestors ; *Nachkommen*, descendants ; *Kapern*, capers, a vegetable.

The *collectives* are used in the singular alone ; as, *das Geblüt*, the mass of blood ; *die Wäsche*, washing ; *das Gesinde*, the male and female servants. However, many others suffer a plural ; as, *Völker*, people or folks ; *Gelder*, payments of cash ; or are used in the singular or plural at the same time ; as,

das Haar, hair ; - PLUR. *die Haare*.

das Geräth, furniture ; — *die Geräthe*,

or in the plural alone ; as, *Leute*, people ; *Molken*, whey.

The

The *iteratives* and *material* substantives admit only of the singular ; as, *das Gewül*, rooting, *Gebrüll*, roaring ; *Gewimmer*, whimpering ; *Thon*, clay ; *Gold*, gold ; *Silber*, silver ; *Stroh*, straw ; *Erde*, earth. Many material substantives, in the signification of more kinds, suffer the plural ; as *all sorts of poison*, *earths* (containing minerals), and *solid woods*.

Words implying measure, weight, quantity, or extent, remain unaltered, and are never put in the plural ; especially when they are preceded by a definite numeral, exceeding *one* ; as, *sechs Fasz Bier*, six barrels of beer ; *fünf Paar*, five pair ; *sieben Fusz lang*, seven feet long ; *drey Pfund schwer*, three pounds weight ; *hundert Mann*, a hundred men. EXCEPT the feminine ending in *e* ; as, *Elle*, an ell ; *Meile*, a mile, *Woche*, week ; *Stunde*, hour ; *Tonne*, a ton ; *Ruthe*, a rod : and partly those of *Tag*, day ; *Jahrhundert*, century ; *Glas*, glass ; *Sack*, a sack.

If a preposition be antecedent, which requires a dative case, then the length or measures of time are put in the plural ; as, *vor zwey Jahren*, two years ago. The others suffer both numbers ; as, *von zehn Schritt*, or *Schritten*, of ten steps ; without changing in the plural their vowels ; as, *eine Länge von zehn Fusz*, a length of ten feet ; *ein Garten von vier Acker*, a garden of four acres.

Mann, alone, does not suffer a plural with any preposition ; as, *ein Regiment von tausend Mann*, a regiment of a thousand men.

OBSERVATION. Many words suffer a plural in different significations, whereas in many they do not. Those which have no plural, are partly such as fail both in German and English, and partly such as are wanting in German alone : I have therefore, carefully exhibited all the latter instances, which the student, by comparing with the idiom of his own language, will find at once striking, correct, and useful. What is not comprized under this head, he will be made acquainted with in the sequel, under that of "Formations of certain Plurals".

5. *Their Declension.*

Substantives, in a period, may be found in different situations, and may either be declined by their own significations, which is done by certain simple radicals affixed to them, or by prepositions. The denoted situation, which is given to the word itself, is called a *case*, and to conduct a word through all its cases, is the *declension* of it.

The number of cases is not equal in all languages. The Germans have but *four*, because they only denote four variations in a substantive ; as,

1st. The case of the subject, whether it be the first or third person (*Nominative*), or the second (*Vocative*). For that reason, both these cases are equally the same in German.

2d. The case of the personal objects, or of the
the

the thing of which good or bad is affirmed (*Dative*).

3d. The case of the suffering object, upon which an action immediately refers (*Accusative*); and

4th. The case which serves the explanation of the different ideas (*Genitive*).

The declension of German substantives is very incomplete, because all the cases are not denoted, and many of them but very seldom. The Nominative has no proper declining syllables. The Genitive is denoted by *es*, *s*, *ens*, or *n*, and often not at all. The Dative very seldom, by *e*, *en*, or *n*. The Accusative, more seldom, by *en* or *n*. In the plural terminations, the Dative only is expressed, sometimes by *en* or *n*; the others are used to supply the definite words of the substantive.

But few general rules can be given for the German declension. The principal are,

1st. In all *neuter* nouns, the Accusative is the same as the Nominative.

2d. All *feminine* nouns remain unaltered in the singular.

3d. All words, which have *es* in the Genitive, must have an *e* in the Dative. Those which have *s* alone, leave the Dative without it.

4. Substantives ending their nominative plurals in *n*, remain unaltered in the whole plural. Those that terminate in *e*, *l*, or *r*, adopt an *n* in the Dative; but all the other cases remain the same as the Nominative.

I have

I have adopted but *one* scheme of declension for all the substantives in the German language: whereas those authors who have written before me affirm, that there are *four*, *six*, and even *eight*; although they have not, with their utmost labour, been able to describe more than two or three variations.

Such a practice has tended merely to check the progress of the student, and excite in him apprehensions of difficulties, that have in fact no existence.

Were I not apprehensive of experiencing an invidious *critique* from some cotemporary grammarians, who condemn every system but their own, I would assert that the substantives, so far from having the number of declensions which they affirm, might with propriety be said to have none; or, at least, that the title of declension might very well be discarded, as the variations amount to nothing more than a few uniform inflections.

SPECIAL RULE FOR THE SINGULAR.

The case called *Ablative*, in other languages, can only be expressed in German by prefixing to the noun a preposition governing a *Dative* case; therefore the German Ablative is no other than the Dative, with any preposition that governs that case; which rule holds good in both numbers; as, *ich gebe es dem Bruder*, I give it to the brother; *ich gebe es der Schwester*, I give it to the sister;

I

ich

ich gebe es dem Kind, I give it to the child. these are examples in the Dative cases ; but *ich habe es von dem Bruder*, I have it from the brother ; *ich habe es von der Schwester*, I have it from the sister ; *ich habe es von dem Kind*, I have it from the child ; are Ablatives, formed by the preposition *von*, which signifies *of* or *from*.

The Vocative, in both numbers, is always the same as the Nominative.

The Genitive case, in the singular number of the *masculine* and *neuter*, is the same as in English, by the addition of an *s*, and sometimes *es* ; as, *des Bruders Garten*, the brother's garden ; *Gottes Gnade*, God's grace, &c. but *feminines* remain without variation.

SPECIAL RULES FOR THE PLURAL.

The plural is made, by adding to the *Nominative* singular, in the *masculine* gender, the letter *e* ; in the *feminine*, the syllable *en* ; in the *neuter* the syllable *er* ; as,

<i>der Hund</i> , the dog,	PLUR.	<i>die Hunde</i> .
<i>die Zeit</i> , the time,	—	<i>die Zeiten</i> .
<i>das Bild</i> , the picture,	—	<i>die Bilder</i> .

The Dative case plural is the letter *n*, for all nouns in general ; as, *den Hunden*, *den Zeiten*, *den Bildern*.

EXAMPLES.

1. *The Masculine Gender with the Definite Article.*

Singular.	Plural.
N. <i>der Weg</i> , the way.	N. <i>die Wege</i> .
G. <i>des Wegs</i> , or <i>ges</i> .	G. <i>der Wege</i> .
D. <i>dem Weg</i> , or <i>ge</i> .	D. <i>den Wegen</i> .
A. <i>den Weg</i> .	A. <i>die Wege</i> .

2. *The Feminine Gender.*

Singular.	Plural.
N. <i>die Zeit</i> , the time.	N. <i>die Zeiten</i> .
G. <i>der Zeit</i> .	G. <i>der Zeiten</i> .
D. <i>der Zeit</i> .	D. <i>den Zeiten</i> .
A. <i>die Zeit</i> .	A. <i>die Zeiten</i> .

3. *The Neuter Gender.*

Singular.	Plural.
N. <i>das Feld</i> , the field.	N. <i>die Felder</i> .
G. <i>des Felds</i> , or <i>des</i> .	G. <i>der Felder</i> .
D. <i>dem Feld</i> , or <i>de</i> .	D. <i>den Feldern</i> .
A. <i>das Feld</i> .	A. <i>die Felder</i> .

1. *The Masculine Gender with the Indefinite Article.*

Singular.

Nom. *ein Tempel*, a temple.

Gen. *eines Tempels*.

Dat. *einem Tempel*.

Acc. *einen Tempel*.

2. *The Feminine Gender.*

Singular.

Nom. *eine Feder*, a pen,

Gen. *einer Feder*.

Dat. *einer Feder*.

Acc. *eine Feder*.

3. *The Neuter Gender.*

Singular.

Nom. *ein Kind*, a child.

Gen. *eines Kinds*, or *des*.

Dat. *einem Kind*, or *de*.

Acc. *ein Kind*.

This article has no plural.

REMARKS ON THE DECLENSION OF SUBSTANTIVES,

1. It is indispensably necessary in speaking, to pay great attention to the termination of the article, as its variations are more numerous than those of the noun, particularly in the *Definite*: and it may be usefull to recollect, that the *Genitive* case singular, in the *feminine* gender, is *der* in the one article, and *einer* in the other.

2. The *Genitive* singular, as was before said, is sometimes terminated in *s*, and sometimes in *es*, either of these forms are equally good; but the first is more frequently used in conversation, and the latter in composition.

3. In serious discourse, an *e* is added to the *Dative* singular, in the *masculine* and *neuter*, of *definite* nouns; for we may say, *dem Weg*, or *Wege*, *dem Feld*, or *Felde*.

4. Substantives of the *masculine* gender, terminating in *el*, *en*, *er*; *neuters* in *e*, *el*, *en*, *er*, and all *diminutives*, take *s* only in the *Genitive*, indiscriminately with the *definite* or *indefinite* article. They also remain unaltered in their plural, as in the *Nominative* singular; and when some occur with the vowels *a*, *o*, *u*, in the singular number, they must be changed into the diphthongs *ä*, *ö*, *ü*, in the plural; and as I have before observed in the special rules, the *Dative* plural is determinated in *n*; as,

Mas-

Masculines.

Singular.		Plural.	
Nom.	Gen.	Nom.	Dat.
<i>Engel</i> , angel ;	<i>Engels</i> .	<i>Engel</i> ,	<i>Engeln</i> ;
<i>Bissen</i> , a bit ;	<i>Bissens</i> .	<i>Bissen</i> ,	<i>Bissen</i> .
<i>Vater</i> , father ;	<i>Vaters</i> .	<i>Väter</i> ,	<i>Vätern</i> .
<i>Vogel</i> , a bird ;	<i>Vogels</i> .	<i>Vögel</i> ,	<i>Vögeln</i> .
<i>Bruder</i> , brother ;	<i>Bruders</i>	<i>Brüder</i> ,	<i>Brüdern</i> .

Neuters.

Singular.		Plur.	
Nom.	Gen.	Nom.	Dat.
<i>Gewerbe</i> , trade ;	<i>Gewerbes</i> .	<i>Gewerbe</i> ,	<i>Gewerben</i> ,
<i>Siegel</i> , a seal ;	<i>Siegels</i> .	<i>Siegel</i> ,	<i>Siegeln</i> .
<i>Küssen</i> , a cushion ;	<i>Küssens</i> .	<i>Küssen</i> ,	<i>Küssen</i> .
<i>Messer</i> , a knife ;	<i>Messers</i> .	<i>Messer</i> ,	<i>Messern</i> .

Diminutives.

Singular.

Nom. *Lämmlein*, a lambkin ; Gen. *Lämmleins*.

Plural.

Nom. *Lämmlein*, Dat. *Lämmlein*.

5. Substantives ending in *s*, *sz*, *z*, *tz*, have their Genitive case ending in *es*, invariable with either article ; as, *der Hals*, the neck, *des Halses* ; *der Kusz*, a kiss, *des Kusses* ; *das Salz*, salt, *des Salzes* ; *der Schutz*, protection, *des Schutzes*.

6. Substantives of the masculine gender, ending in *e*, terminate their Genitive in *ens*, and the
n re-

n remains in all the following cases, both in the singular and plural, with either article ; as,

Singular. Nom.	Gen.	Plural.
<i>der Haufe</i> , the heap ;	<i>des Haufens</i> ,	<i>die Haufen</i> .
<i>der Knabe</i> , the boy ;	<i>des Knabens</i> ,	<i>die Knaben</i> .*

7. The following nouns of the masculine gender terminate their Genitive in *n* or *en*, according to their nature, and continue it through all the other cases, both in the singular and plural number, with either article ; as,

Singular. Nom.	Gen.	Plur.
<i>der Bär</i> , the bear ;	<i>des Bären</i> ,	<i>die Bären</i> .
— <i>Brunn</i> , the well ;	— <i>Brunnen</i> ,	— <i>Brunnen</i> .
— <i>Christ</i> , the christian ;	— <i>Christen</i> ,	— <i>Christen</i> .
— <i>Fels</i> , the rock ;	— <i>Felsen</i> ,	— <i>Felsen</i> .
— <i>Fremde</i> , the stranger ;	— <i>Fremden</i> ,	— <i>Fremden</i> .
— <i>Graf</i> , the count ;	— <i>Grafen</i> ,	— <i>Grafen</i> .
— <i>Heide</i> , the heathen ;	— <i>Heiden</i> ,	— <i>Heiden</i> .
— <i>Held</i> , the hero ;	— <i>Helden</i> ,	— <i>Helden</i> .
— <i>Herr</i> , the master ;	— <i>Herrn</i> ,	— <i>Herrn</i> .
— <i>Hirt</i> , the shepherd ;	— <i>Hirten</i> ,	— <i>Hirten</i> .
— <i>Jude</i> , the jew ;	— <i>Juden</i> ,	— <i>Juden</i> .
— <i>Klumpen</i> , the lump ;	— <i>Klumpen</i> ,	— <i>Klumpen</i> .
— <i>Mensch</i> , the man ;	— <i>Menschen</i> ,	— <i>Menschen</i> .
— <i>Mohr</i> , the moor ;	— <i>Mohren</i> ,	— <i>Mohren</i> .
— <i>Narr</i> , the fool ;	— <i>Narren</i> ,	— <i>Narren</i> .

Sin-

* *Das Herz*, or *Herze*, the heart, has *Herzens* in the Genitive.

Singular. Nom.	Gen.	Plural.
<i>der Ochs</i> , the ox ;	<i>des Ochsen</i> ,	<i>die Ochsen</i> .
— <i>Pfaffe</i> , the priest ;	— <i>Pfaffen</i> ,	— <i>Pfaffen</i> .
— <i>Pfau</i> , the peacock ;	— <i>Pfauen</i> ,	— <i>Pfauen</i> .
— <i>Prinz</i> , the prince ;	— <i>Prinzen</i> ,	— <i>Prinzen</i> .
— <i>Soldat</i> , the soldier ;	— <i>Soldaten</i> ,	— <i>Soldaten</i> .
— <i>Strausz</i> , the ostrich ;	— <i>Strauszen</i> ,	— <i>Strauszen</i> .
— <i>Thor</i> , the simpleton ;	— <i>Thoren</i> ,	— <i>Thoren</i> .
— <i>Türk</i> , the Turk ;	— <i>Türken</i> ,	— <i>Türken</i> .

Masculines, which form their plurals in *er*.

Singular.	Plural.
<i>der Geist</i> , the spirit ;	<i>die Geister</i> .
— <i>Gott</i> , the god ;	— <i>Götter</i> .
— <i>Leib</i> , the body ;	— <i>Leiber</i> .
— <i>Mann</i> , the man ;	— <i>Männer</i> .

Feminines, which form their plurals in *e*.

Singular.	Plural.
<i>die Angst</i> , anxiety ;	<i>die Aengste</i> .
— <i>Braut</i> , the bride ;	— <i>Bräute</i> .
— <i>Brust</i> , the breast ;	— <i>Brüste</i> .
— <i>Faust</i> , the fist ;	— <i>Fäuste</i> .
— <i>Frucht</i> , the fruit ;	— <i>Früchte</i> .
— <i>Gruft</i> , the vault ;	— <i>Grüfte</i> .
— <i>Hand</i> , the hand ;	— <i>Hände</i> .
— <i>Haut</i> , the skin ;	— <i>Häute</i> .
— <i>Kluft</i> , the cleft ;	— <i>Klüfte</i> .
— <i>Kraft</i> , strength ;	— <i>Kräfte</i> .
— <i>Kunst</i> , the art ;	— <i>Künste</i> .
— <i>Laus</i> , the louse ;	— <i>Läuse</i> .
— <i>Luft</i> , the air ;	— <i>Lüfte</i> .

Sin-

Singular.	Plural.
<i>die Lust</i> , pleasure ;	<i>die Lüste</i> .
— <i>Maus</i> , the mouse ;	— <i>Mäuse</i> .
— <i>Nacht</i> , the night ;	— <i>Nächte</i> .
— <i>Nusz</i> , the nut ;	— <i>Nüsse</i> .
— <i>Sau</i> , the sow ;	— <i>Säue</i> .
— <i>Schnur</i> , the string ;	— <i>Schnüre</i> .
— <i>Stadt</i> , the town ;	— <i>Städte</i> .
— <i>Wand</i> , the wainscoat ;	— <i>Wände</i> .
— <i>Wurst</i> , the sausage ;	— <i>Würste</i> .

All substantives in *isz* form their plural in *e* ; as,

Singular.	Plural.
<i>die Erkenntnisz</i> , recognisance ;	<i>die Erkenntnisse</i> .
— <i>Betrübnisz</i> , affliction ;	— <i>Betrübnisse</i> .
— <i>Säumnisz</i> , delay ;	— <i>Sämnisse</i> .
<i>das Zeugnisz</i> , testimony ;	— <i>Zäugnisse</i> .
— <i>Geheimnisz</i> , secrecy ;	— <i>Geheimnisse</i> .

The following nouns of the *neuter* gender, have their plurals ending in *e*, instead of *er*, being more harmonious to the ear ; as,

Singular.	Plural.
<i>das Ding</i> , the thing ;	<i>die Dinge</i> .
— <i>Fell</i> , the skin ;	— <i>Felle</i> .
— <i>Garn</i> , the yarn ;	— <i>Garne</i> .
— <i>Gericht</i> , the dish ;	— <i>Gerichte</i> .
— <i>Haar</i> , the hair ;	— <i>Haare</i> .
— <i>Jahr</i> , the year ;	— <i>Jahre</i> .
— <i>Joch</i> , the yoke ;	— <i>Joche</i> .
— <i>Loos</i> , the lot ;	— <i>Loose</i> .
— <i>Netz</i> , the net ;	— <i>Netze</i> .
— <i>Pferd</i> , the horse ;	— <i>Pferde</i> .

Singular.	Plural.
<i>das Recht</i> , the right ;	<i>die Rechte</i> .
— <i>Reich</i> , the empire ;	— <i>Reiche</i> .
— <i>Schiff</i> , the ship ;	— <i>Schiffe</i> .
— <i>Schwein</i> , the hog ;	— <i>Schweine</i> .
— <i>Seil</i> , the rope ;	— <i>Seile</i> .
— <i>Spiel</i> , the play ;	— <i>Spiele</i> .
— <i>Thier</i> , the animal ;	— <i>Thiere</i> .
— <i>Thor</i> , the gate ;	— <i>Thore</i> .
— <i>Werk</i> , the work ;	— <i>Werke</i> .

The following have *en* in their plural ; as,

Singular.	Plural.
<i>das Aug</i> , or <i>Auge</i> , the eye ;	<i>die Augen</i> .
— <i>Bett</i> , or <i>Bette</i> , the bed ;	— <i>Betten</i> .
— <i>Herz</i> , the heart ;	— <i>Herzen</i> .
— <i>Ohr</i> , the ear ;	— <i>Ohren</i> .

Substantives, whose singular ends in *e*, form their plural by the addition of *n* ; as,

die Gabe, the gift ; Plur. *die Gaben*, &c.

The same rule may be applied to the *feminine* nouns ending in *el*, or *er* ; for, between *l* and *n* ; *r*, and *n* ; the letter *e* is dropped ; as,

die Regel, the rule ; Plur. *die Regeln*.
 — *Feder*, the pen ; — — *Federn*, &c.

EXCEPT the termination *ur* ; as,
die Natur, the nature ; Plur. *die Naturen*.

Frequently, and more particularly in monosyllable the three vowels, *a*, *o*, *u*, are changed into the diphthongs, *ä*, *ö*, *ü*, in the plural number ; as,
 Sin-

Singular.	Plural.
<i>das Buch</i> , the book ;	<i>die Bücher</i> .
— <i>Glas</i> , the glass ;	— <i>Gläser</i> .
— <i>Holz</i> , the wood ;	— <i>Hölzer</i> .
<i>die Kunst</i> , the art ;	— <i>Künste</i> .
— <i>Magd</i> , the maid ;	— <i>Mägde</i> .
<i>der Stand</i> , the station ;	— <i>Stände</i> .
— <i>Stock</i> , the stick ;	— <i>Stöcke</i> .
— <i>Thurm</i> , the steeple ;	— <i>Thürme</i> .

Neuter nouns, which form their plural in *e*, and those of all genders, whose plural ends in *en*, do not alter their vowels ; as,

<i>das Jahr</i> , the year ;	Plur. <i>die Jahre</i> .
<i>die Schuld</i> , the debt ;	—— — <i>Schulden</i> .
<i>der Knabe</i> , the boy ;	—— — <i>Knaben</i> , &c.

OBSERVATIONS.

1. Compound words, terminating in *mann*, form their plural by changing *mann* into *leute* ; as,

Singular.	Plural.
<i>der Kaufmann</i> , the merchant ;	<i>die Kaufleute</i> .
— <i>Hauptmann</i> , the captain ;	— <i>Hauptleute</i> .
— <i>Edelmann</i> , the nobleman ;	— <i>Edelleute</i> .
— <i>Fuhrmann</i> , the carrier ;	— <i>Fuhrleute</i> .
— <i>Schiffmann</i> , the master of a vessel ;	— <i>Schiffleute</i> .
— <i>Amtmann</i> , the bailiff ;	— <i>Amtleute</i> .

2. The monosyllables *Mann**, a man ; *Fuss*,

M 2

OF

* *Man*, with a single *n*, signifies *one*, or *they* : as, *man sagt*, one says, or they say ; *man glaubt*, one believes, or they believe, &c.

or *Schuh*, a foot ; *ein Buch*, a quire ; *ein Pfund*, a pound, &c. are never put in the plural (see the preceding remarks under the head of plurality) ; as, *der Acker*, the acre ; *zweyund zwanzig Acker Land*, twenty-two acres of land.

der Grad, a degree ; *hundert Grad*, hundred degrees
die Mark, the mark ; *zwölf Mark Gold* or *Silber*, twelve marks of gold or silver.

das Buch, a quire ; *sechs Buch Papier*, six quires of paper.

das Dutzend, the dozen ; *fünf Dutzend Flaschen Wein*. five dozen of wine.

*das Paar**, a pair ; *ein Paar Schuhe*, one pair of shoes, &c.

das Schock, a number of sixty ; *drei Schock Aepfel*, nine score apples.

das Stück, a piece ; *zwei Stück Tuch*, two pieces of cloth.

der Zoll, an inch ; *drei Zoll breit*, three inches broad.

we say also, *mal*, once ; *einmal*, once ; *zweimal*, twice ; *dreimal*, three times, &c.

There are some few *exceptions* to the former ; such as *die Elle*, an ell ; *die Meile*, the mile ; *die Unze*, the ounce, &c.

3. Some

* *Ein Paar* signifies also a few ; as, *ein Paar Gulden*, a few florins ; *ein Paar Tage*, a few days, &c. This, however, applies only to such things as can be separated from each other ; but in *Schuhe*, and in the following, as *Strümpfe*, stockings ; *Hoszen*, breeches, &c. the word *pair* ought to be preserved. The French make the same distinction by their words *paire* and *couple* ; and, I believe, this is the same case with respect to the English.

3. Some words are never used in the singular; as, *die Aeltern*, the parents; *die Briefschaften*, papers or letters; *die Geschwister*, brothers and sisters; *die Gliedmaaszen*, the limbs, &c. (see my observations on that head, under the chapter of plurality.)

I have only to observe, before I conclude this part of speech, that by a strict comparison of the German with that of the English language, the latter abounds in similarities with respect to the idioms of the former.

6. *Of Proper and Foreign Names.*

The German, like every other nation, introduces names borrowed from the Greek and Latin, into its language. This is frequently the case with respect to the French, English, and other modern languages, where it is necessary to make use of such names or words, which cannot be avoided in composition; and therefore the Germans, when they introduce them, either print those names in *italic characters*, or merely with a more *distinct type* from the general one of the work.

It would be wholly unnecessary to mention this circumstance, were it not that several modern Grammarians have given me an opportunity of doing so.

Some of them have gone so far, as to arrange, voluminously, the *Latin* and *Greek* names, under the head of *four* or *six* declensions; and have also
added

added many *remarks, observations, and exceptions* thereon.

Suppose, for instance, that a foreign name occurs in a composition, and I would tell the English or French scholar to pronounce *Alcibiades*, or *Virgil's Æneis*, &c. according to the German habit of pronouncing or declining foreign languages ; certainly the same scholar would have an equal right to tell me to pronounce or decline the same according to his dialect or declension.

For a student who understands both languages before-mentioned, it will be an easy task to discover by the context, in what case such a name is put by the author ; and by him who does not understand either the *Greek* or *Latin* languages, it will be considered as a mere barbarism, by which he would become in no degree more wise or intelligent.

Proper names are declined thus :

Nom. *Rom.*

Gen. *Roms.*

Dat. *zu, in, nach Rom.*

Acc. *Rom.*

All other names of cities, boroughs, and villages, follow the foregoing example ; and according to the subsequent are declined all proper names of *deities, angels, men, and demons.*

Mas-

Masculine.

Nom. *Jupiter.*

Gen. *Jupiters.*

Dat. *Jupitern.*

Acc. *Jupiter.**

Feminine.

Nom. *Minerva.*

Gen. *Minervens.*

Dat. *Minerven.*

Acc. *Minerven.*

Every proper name is, like a common substantive, formed into a diminutive, by the addition of *chen* or *lein* ; as *Karl*, Charles ; *Karlchen*, little Charles ; *Diana*, Diana ; *Dianchen*, little Diana, &c.

* Names of the masculine gender, which do not terminate in *r*, take in the Dative and Accusative the syllable *en*.

PRACTICE ON THE PRECEDING.*

Heliadora ward nicht weit von Amendolia von einem Fischer gefunden; allein sie suchte umsonst ihren Vater. Sie beweinte den Untergang des Edlen, und ihr Herz schau- derte bey dem Gedanken, jetzt ganz verlassen in einer frem- den Welt zu seyn. Nachdem sie sich bey ihrem Retter er- hohlt hatte, sah sie kein an- deres Mittel sich zu erhalten, als von Stadt zu Stadt zu rei- sen; und glücklicher Weise hatte sie ihre Laute, ein theu- res Andenken von ihrer Mut- ter, gerettet, weil sie dieselbe immer an einem feuerfarbe- nen Bande fest über der Schul- der trug.

Noch nicht lange hatte sie an dem Ufer des Meeres, wo wir

Heliadora was rescued from the waves by a fisherman, and when life and recollec- tion returned, she eagerly in- quired for her beloved father. Alas! her father was not to be found. Unprotected, des- titute, and in a strange coun- try, her lute became her only resource and dependance. It was the dear remembered gift of her mother, and she constantly wore it, suspended from her shoulder, by a crim- son ribbon.

Not long had she slum- bered, where we first be- held

* The above extract is taken from a beautiful work of Baron Göthe, entitled, *Heliadora, or the Grecian Minstrel*. It is necessary, also, to inform the student, that the translation of the extract is executed freely in some instances; as, to have adhered closely to the author, would have rendered many parts ridiculous.—A complete translation of this work is in the press, and will be speedily published.

wir sie zuerst erblickten, geschlummert, als sich langsam ein Jüngling nahete, der auf dem Wege von Pæsto nach Neapel war. Den Nachmittag hatte er in dem Museum zu Portici zugebracht, und der Anblick der Kunstwerke des heiteren Alterthums hatte ihm auf einige Augenblicke den Kummer gelindert, der lebendiger in seiner Brust erwachte, je näher er der Stadt kam. Ein geliebtes Mädchen, von dem ihm die Scheidewand des Uebereinkömmnisses trennte, sollte er vielleicht schon als die Gattin eines glücklichern Mannes wiedersehen.

Er verliesz die Heerstrasse, und wandelte dichte am Meere hin, um die Abendlandschaft herrlicher zu genießen. Oft stand er stille, und übersah die Reize, welche die Natur so verschwenderisch in diesem Raume ausbreitete.

held her, ere a youth slowly made his approach. He was on his way from *Pæstum* * to Naples, and had passed the afternoon in the museum of Portici, where those master-pieces of art, the pride of antiquity, had for a time alleviated his sorrows, which as he drew nearer the town broke forth anew. He loved, and was beloved; but a fatal destiny intervened, and the maid of his heart was about to become the wife of another.

He quitted the high road, and passed along the sea shore, to enjoy the luxurious charms of the evening landscape. Often did he pause to review the beauties which nature here had so profusely displayed.
Early

* A city of ancient Lucania, of which the modern *Besilicati*, a province of Naples, forms a part. It is remarkable, according to Virgil, for producing roses twice a year, in May and September.

Biseri rosaria Pæsti. GEORG.

breitete. In dieser Gegend waren seine Ideen von Landschaftmalerei gereift, hier hatte er einige Jahre mit so bedeutendem Gewinn für sein besseres Leben zugebracht—und hier ward seinem Herzen ein so schönes Fest zubereitet. Er sah die Stadt vor sich, wo seine Seele war, und überdachte sein Schicksal.—Wie leer! rief er aus, indem er sich niedersetzend seine Mappe öffnete,—wie wenig ausgeführt! Hatte ich sonst unter Pästums Ruinen gewandelt, und in Portici mich in ein schöneres Zeitalter versetzt, wie reich kehrte ich zurück!—Ich glaubte unter jenen ehrwürdigen Zeugnissen einer schönen Wirksamkeit den verlohrnen Frieden wieder zu finden,—aber nur Ergebung bringe ich zurück; ich habe mich mit dem furchtbaren Gedanken der Unmöglichkeit versöhnt. Nur diese Säulenreihe des *Pseudo dipteros* in Pästum ist ausgeführt

Early enraptured with the art of painting, he had chosen it for his profession; and in this place had his conceptions of landscape been refined to an exquisite degree. Here had he passed several years of such distinguished honour, that he deemed them the happiest of his life. His interest in the scene was greatly augmented. Before him stood the city which contained the fair object of his fondest affections. He sat down and contemplated his fate. How ill is this executed, said he, opening his portfolio. Had I earlier strolled under the ruins of Pæstum, and wandered round Portici, how rich, how happy might I have returned. How should I have produced many honorable testimonies, and reaped the reward of honest industry. Perhaps I might have been a stranger to the sorrow which now oppresses me. Nothing, continued he, looking attentively over his portfolio, nothing is completely executed in Pæstum, except this *Pseudo diptorie colonade*.*

Although

* The term is Greek. In architecture it signifies a temple surrounded by a single row of pillars, so placed as to counterfeit a double row.

führt,—und ich hatte mir doch so fest vorgenommen, eine Zeichnung des ganzen herrlichen Denkmals mitzunehmen.—Und von dem trunkenen Faun in Portici nur diese wenigen Striche!—Ach! nie habe ich die Wahrheit schmerzlicher in meinem Innern gefühlt, dasz Friede in dem stillen Geiste wohnen musz, der durch Kunstdarstellungen zu dem stillen Geiste reden will.

Er erhob sich, und indem er fortwandelnd seitwärts blickte, sah er das schlafende Mädchen. Er trat näher, und die ganze liebliche Gestalt überraschte sein Auge. Das schwankende Abendlicht gosz einen Schimmer über sie, dasz die gereizte Fantasie des Jünglings sich auf einige selige Augenblicke dem Wahn überliesz, er sey in die goldnen Zeiten entrückt, wo die Himmlischen herab zu dem Geschlechte der sterblichen Menschen stiegen, und unter ihnen wandelnd das mühsame Tagewerk des Lebens ihnen erleichterten. Er kniete nieder, beugte sich ehrfurchtsvoll über die Schlummernde,

Although I had promised myself a finished drawing of the whole of this excellent monument, and of the drunken satyr in Portici, I have only there few sketches. Ah! never till now did I so forcibly experience the lamentable truth, that the muses will converse with none but a mind at ease.

He arose, and walked onwards. Casting his eyes around he perceived the sleeping maid. He drew near, and was astonished at the beauty of her form. The trembling rays of the departing sun glanced faintly over her countenance, which, in the glowing imagination of the youth, appeared to be divine. Surely, said he, it is some goddess, come for a time to mingle with mankind, and restore the golden age. She has descended from heaven, to relax from the toils of immortality. He kneeled down, and respectfully bending over her, gazed on her features. They wore the respect

mernde, und seine trübe Miene erheiterte sich bey dem Anblicke des Friedens, der aus diesem schönen Gesichte stralte.—Manchmal streckte er seine Hand aus, um sie zu erwecken, aber der frohe Genuss der Ruhe, welchen er in dem stillen Lächeln um ihren Mund erkannte, hielt ihn ab, und da ihre Lage nicht unsicher war, so begnügte er sich, sein Auge auf ihrer Gestalt ruhen zu lassen. Er hatte in Pæsto eine der lieblich duftenden Rosen unter den Ruinen gepflückt; sie war halb verwelkt, aber er legte sie leise auf den Busen des Mädchens, und entfernte sich dann mit dem tiefen Eindruck des Anblicks im Herzen.

Heliodora erwachte bald darauf, und erhob sich schnell um Neapel noch vor der Dunkelheit zu erreichen. Die Rose fiel vor ihr nieder, und sie erröthete bey dem Gedanken, dasz ein Vorübergehender sie hingelegt habe. Sie fühlte sich heiterer und gestärkter durch den kurzen Schlummer, und gieng muthig neuen Erfahrungen entgegen.

respect of resignation, and were heightened by the charms of innocence. As he stretched forth his hand with the intent to awake her, he perceived she smiled.—I will not, said he, checking himself, her sleep is peace. — I will not awake her to this world of care. She is safe; for she bears the semblance of heaven, and heaven will protect its offspring. Under the ruins of Pæstum he had plucked a rose. It was now half faded; but he placed it gently on her bosom and withdrew, bearing in his mind a deep impression of her beauty.

Heliodora awoke ere night assumed her reign. The rose falling to the ground told her she had not slept unobserved, and she blushed at the recollection of having been exposed to the eyes of a stranger. She felt herself refreshed from her slumber, and hastened towards Naples, with the hope of reaching it ere dark.

CHAPTER III.

OF THE ADVERB.

1. *Its Kinds.*

The substantive is the name of an object existing by itself, and every thing that is either affirmed or denied of it, is originally an adverb ; for which reason it must here be treated of, because it constitutes the foundation of all the other parts of speech.

An adverb denotes all that relates to an object as accidental, and ought to be attributed, principally, to the substantive ; for which reason it is called *adverb*, and may be divided into *two* kinds, namely, of *quality* and *circumstance*.

The adverb of *circumstance* denotes that which is not essential to an object, in as far as it relates to itself alone ; as,

1. The *circumstance* of time : *heute*, to-day ; *gestern*, yesterday ; *früh*, early ; *spät*, late ; *nun*, now ; *jetzt*, at present ; *schon*, already.

2. Of *duration* : *stäts*, continually ; *noch*, still ; *immer*, always ; *seit*, since ; *bis*, until.

3. Of *place* : *hier*, here ; *da*, there ; *dort*, yonder ; *weit*, far ; *fern*, a distance ; *oben*, above.

4. A *circumstance* : *allein*, alone ; *eins*, one ; *zwey*, two, &c. ; *viel*, much ; *wenig*, little.

5. The *manner* in which any thing is expressed :

pressed : *als*, as ; *eben*, just ; *wie*, how ; *desto*, so much.

6. Of the *accidental* tendency of the mind of the speaker, as consisting either of affirmation, negation, question, or doubt : *ja*, yes ; *nein*, no ; *nicht*, not ; *wo*, where ; *wenn*, when ; *warum*, why ; *vielleicht*, perhaps.

7. Of the *degree* of strength : *sehr*, much ; *gar*, very ; *fast*, almost ; *kaum*, scarcely, &c. &c.

The adverb of quality, denotes that which depends on an object referring to itself ; as, *groß*, great ; *klein*, little ; *schwarz*, black ; *gut*, good ; *böse*, bad, &c.

Many circumstantial words do, however, in the mean-time, assume the power of qualities ; as *selten*, seldom ; *fern*, far ; *künftig*, in future ; *frühe*, early ; *spät*, late : others are *both*, but in different significations, *eben*, just ; *weit*, far ; *gleich*, immediately.

2. The Formation of Adverbs.

Adverbs are either *radical*, *derivative*, or *compound*. By means of the two last, other parts of speech may also be formed into adverbs. To the radical also belongs those, which receive (for the sake of their final sound) the soft *e* ; as, *trübe*, dark ; *müde*, tired ; *behende*, quick ; *blöde*, shy ; *geschwinde*, hasty ; *gelinde*, soft ; *lange*, long ; *ban-ge*, anxious ; *feige*, cowardly ; *schräge*, unstraight ; *leise*, softly ; *böse*, badly ; *lose*, knavish ; *weise*, wisely ;

ly : to which belong also those with an *h* ; *ehe*, soon ; *frühe*, early ; *nahe*, near : and sometimes *gerne*, willingly ; and *heute*, to-day.

The adverbs of circumstance are generally radical or compound words, and sometimes derivatives. Their derivative syllables are :

en or *n* ; as, *auszen*, without ; *innen*, within ; *unten*, below ; *oben*, above ; *hinten*, behind ; *vornen*, before ; *zuweilen*, sometimes ; *morgen*, to-morrow ; *süden*, south ; *westen*, west ; *osten*, east ; *norden*, north ; *mitten*, in the middle ; *selten*, seldom ; *gegen*, towards ; *gestern*, yesterday ; *fern*, far ; *einzel*, single.

er ; as, *heuer*, this year ; *ferne*, further ; *immer*, always : and in the prepositions *hinten*, behind ; *über*, over ; *unter*, under ; *auszer*, without.

s to form adverbs of quality from nominals ; as, *abends*, in the evening ; *anders*, otherwise ; *rechts*, rightly ; *nächstens*, soonest.

st, only in a few ; as, *einst*, once, or one day ; *längst*, long ago ; *mittelst*, by dint ; *selbst*, self ; *nächst*, soonest ; *sonst*, else.

The adverbs of quality are likewise *radicals*, *compounds*, or *derivatives*.

The derivation may be known by the prefixed syllables, *be* and *ge* ; but more frequently by syllables affixed, some of the principal of which are : *bar*, *el*, *en*, *n*, *end*, *er*, *ern*, *et*, *t*, *haft*, *icht*, *ig*, *isch*, *lich*, *licht*, *sam*. An example of each : *nutzbar*, useful ; *edel*, noble ; *hären*, to cast the hair ; *kupfern*,
of

of cooper ; *suchend*, seeking ; *bitter*, bitter ; *nüchtern*, sober ; *geliebet*, beloved ; *gelobt*, praised ; *mangelhaft*, defective ; *thöricht*, foolish ; *gütig*, benevolent ; *neidlich*, envious ; *männlich*, manly ; *laulich*, lukewarm ; *arbeitsam*, laborious.

Many adverbs of quality are compounded ; as, *baumstark*, strong like a tree : to which also belong those with the particles *erz* and *ung*.

Words frequently become adverbs by being compounded with others ; as, *anstatt*, instead ; *allezeit*, always ; *allemahl*, every time.

Often whole sentences are used adverbially ; as, *zu Folge*, according to ; *zu Liebe*, for love's sake, &c.

3. Degrees of Adverbs.

In German the adverbs of quality are peculiarly subject to degrees of comparison, as are also other adverbs. Their comparison is as follows :

The syllable *er* is affixed to the positive, in order to form the comparative ; as, *schön*, handsome ; *schöner*, more handsome : but if the positive ends already in *e*, the letter *r* is only added ; as, *blöde*, shy ; *blöder*, more shy, &c.

The superlative affixes *st*, or *est*, to the positive ; as, *theuerst*, dearest ; *oberst*, highest, &c.

Some adverbs are irregular in their comparison ; as, *hoch*, high ; *höher*, higher ; *höchst*, highest ; *nahe*, near ; *näher*, nearer ; *nächst*, nearest ; *bald*, soon ; *eher*, sooner ; *ehest*, soonest ; *gut*, good ; *besser*, better ; *best*, best ; *viel*, much ; *mehr*, more ; *meist*, most.

OBSERVATIONS.

1. The following substantives, denoting the time of the day, are often used in the Genitive case adverbially ; as, *abends*, or *des Abends*, for *an dem Abend*, in the evening ; *morgends*, or *des Morgens*, in the morning ; *mittags*, or *des Mittags*, at noon ; *Montags*, on Monday ; *Dienstags*, on Tuesday, &c.

2. Also with adjectives ; as, *grades Weges*, straightways ; *keines Weges*, by no means ; *widrigen Falles*, in case of any thing happening to the contrary ; *allen Falles*, at all events ; *folgenden Tages*, on the following day.

3. It is precisely the same with regard to nouns of the feminine gender ; as, *nachts*, in the night ; *Mittwochs*, on Wednesday.

4. With the article prefixed ; as, *des Nachts*, *des Mittwochs*.

5. They occur with adjectives and pronouns ; as, *meiner Seits*, on my part ; *aller Seits*, on all parts.

6. When a contraction takes place ; as, *disseits*, on this side ; *jenseits*, on the other side.

7. We meet also with a peculiar instance of a noun plural being marked with the characteristic *s* of the Genitive singular ; as, *allerdings*, by all means*.

4. The

* Although *s* is an adverbial termination, we should not,

4. *The Inflection of Adverbs.*

Adverbs denote every thing that may be said of an object, and consequently are the most numerous and useful parts of speech. But yet they require verbs when applied to an object ; as, *der Vogel fliegt schnell*, the bird flies quick ; *die Frucht ist reif*, the fruit is ripe ; *die Uhr schlägt zwey*, the clock strikes two, &c.

But in German we have an idea of an adverb without any assistance from the noun. This is done by a peculiar kind of *flection* (called *die Konkretion*), which constitutes the proper idea, by itself, of the adverb, and is done by the vowel *e*, which according to circumstances, may adopt the inflection of genders and declension : for instance, from the adverbs *ein*, *viel*, and *gut*, issue the other peculiar parts ; as, *der eine Mann*, one man ; *der viele Wein*, much wine ; *das gute Kind*, the good child ; and with the gender and declension ; as, *des ein-em Mannes* of (a) one man ; *viel-er Wein*, more wine ; *die guten Kinder*, the good children.

Thus then, all adjectives consequently arise from inflection of *adverbs of quality*, and without them there can be no adjectives in German.

CHAP-

however, exceed proper limits, by modelling new adverbs, but should confine ourselves to those which exist, and are sanctioned by custom.

CHAPTER IV.

OF WORDS DEFINING THE QUALITIES OF
SUBSTANTIVES.

Together with the before-mentioned adverbs there exist the definite words of substantives, which are the *article*, the *numeral*, and the *pronoun*, denoting the *circumstances* of substantives, and with the *adjective*, the *quality* of them.

As the German substantive expresses but the genders and the cases very imperfectly, the want is therefore supplied by these definite words, which with them make up a perfect declension.

This perfect declension denotes, not only the cases, but also the gender, definitely, ought to be expressed with every substantive. As it very often happens that more definite words stand before a substantive, therefore they have a double declension, one of which is called the *definite*, the other the *indefinite*.

The definite one denotes the gender: all end similar in the singular. The indefinite denotes no gender, and therefore the *Accusative* and *Nominative*, in the feminine and neuter genders, are the same. In the plural they are alike in both genders.

In the masculine and neuter genders of the singular of the definite declension, the difference is, that the article, the numeral, and the pronoun

receive *es* ; the adjectives, however, better and more frequently, *en*.

Those definite words which precede all others, like the article and many pronouns, have therefore the definite declension alone ; but those which follow after, notwithstanding they often precede a substantive alone, as many numerals, some pronouns, and all adjectives, may be declined in both manners, either with the definite or indefinite.

I. OF THE ARTICLE.

The greater part of substantives are either appellatives, or general names, which are applied to many individuals of the same species. In order that the student may know which, or how many the orator means, of the whole species he is speaking of, the *articles* are introduced to supply the still deficient declension of the substantives.

There are *two* articles in the German language, namely, *der*, the, called the *definite*, which is derived from the pronoun ; and *ein*, a or an, the *indefinite*, which is derived from the numeral word.

The definite article *der* possesses a double use, 1st. it serves for the declension of proper names, and consequently is a mere *sign* of case ; and 2d. it defines the appellatives, whilst selecting an object, either from the whole species, which may be already understood ; as, *gieb mir das Buch*, i. e. *welches vor dir liegt*, give me the book, viz. which
lays

lays before you : *die Gäste sind nun da*, i. e. *welche wir erwarteten*, the guests are now present, viz. which we expected ; or denotes the whole species, which may be done in the singular as well as in the plural ; as, *der Mensch ist wie eine Blume*, or *die Menschen sind wie Blumen*, man is like a flower, or men are like flowers ; both signifying as much as *all men*. If a more precise definition be necessary, then the pronouns are used.

Each article has three genders, viz. the *masculine*, the *feminine*, and the *neuter*. The definite article is declined thus :

SINGULAR.			PLURAL.*
Masc.	Fem.	Neut.	
Nom. <i>der,</i>	<i>die,</i>	<i>das.</i>	Nom. <i>die.</i>
Gen. <i>des,</i>	<i>der,</i>	<i>des.</i>	Gen. <i>der,</i> (not <i>derer</i>).
Dat. <i>dem,</i>	<i>der,</i>	<i>dem.</i>	Dat. <i>den,</i> (not <i>denen</i>).
Acc. <i>den,</i>	<i>die,</i>	<i>das.</i>	Acc. <i>die.</i>

The indefinite article denotes, 1st, an indefinite object from the whole species, be it which it may ; as, *gieb mir ein Messer*, give me a knife ; *es war einmal ein Mann*, there was once a man. 2d. It denotes the whole species, by naming an indefinite individual out of it ; as, *ein Mensch ist wie eine Blume*, man is like a flower ; i. e. one man, or all men. 3d. It denotes the kind or species to which a thing belongs ; as, *das ist ein schönes*

* The plural is the same for the three genders.

schönes Haus; that is a fine house; *er hat einen bösen Vater*, he has a bad father.

The indefinite article being derived from the numerical *ein*, a or an, consequently does not admit of any plural, and has, even in the singular, but an imperfect definition, *i. e.* it denotes in the Nominative of the *masculine*, and that of the Nominative and Accusative of the *neuter*, neither sex or case. It is declined as follows:

SINGULAR.

	Masc.	Fem.	Neut.
Nom.	<i>ein,</i>	<i>eine,</i>	<i>ein.</i>
Gen.	<i>eines,</i>	<i>einer,</i>	<i>eines.</i>
Dat.	<i>einem,</i>	<i>einer,</i>	<i>einem.</i>
Acc.	<i>einen,</i>	<i>eine,</i>	<i>ein.</i>

OBSERVATION. The definite article can never stand without its substantive, whereas the indefinite may; in which case, however, it adopts the complete declension signs, which are wanting in the Nominative and Accusative; as, *ich habe ein Haus gekauft*: question, *was für eins?* *i. e.* *was für ein Haus?* I have purchased a house: question, which? *i. e.* which house?—*Ist kein Stock da?* answer, *hier ist einer*, Is no stick at hand? answer, here is one.

Use of the German Articles.

Articles are used in the German as in other languages, to limit the signification of substantives.

1. If

1. If a substantive be used in its *general unlimited* signification, no article is necessary ; if in a *definite* signification, the article *der*, the, is used : if in an *indefinite*, the article *ein*, a or an ; as, *Wein ist besser als Bier*, wine is better than beer ; *Milch ist nahrhafter als Wasser*, milk is more nourishing than water ; *Engel sind höher als Menschen*, angels are superior to men ; *die Engel, welche sündigten, wurden in die Hölle verstoszen*, the angels, which sinned, were cast into hell ; *ein Engel hats ihm prophezeihet*, an angel has prognosticated it to him.

2. Before proper names of *men, countries, and cities*, no article is used ; as, *nenne mir doch Pizarros Thaten*, tell me (then) the deeds of Pizarro ; *Spanien ist ein reiches und fruchbares Land*, Spain is a rich and fertile country ; *London ist die größte Handelsstadt in Europa*, London is the greatest mercantile city in Europe.

3. When foreign names are introduced, that have no variation in their terminations, an article is used, particularly in the oblique case, to prevent ambiguity ; as, *Brutus tödtete den Cäsar*, Brutus killed Cæsar ; *er lebt in der Schweiz*, he lives in Swisserland.

4. Or when a proper name is preceded by a characteristic epithet ; as, *der grosze Friederich*, the great Frederick ; *der tapfere Karl*, the valiant Charles.

5. If a pronoun possessive precede a substantive, the article is omitted ; as, *denn er ist euer Sohn*

Sohn, then he is your son ; *ein Preis* ist auf seinen *Kopf* gesetzt, a price is set on his head*.

OBSERVATION. In the familiar or colloquial style, the *definite* article and *preposition* going before it, are usually contracted into one word ; as, *am*, for *an dem* ; *Frankfurth am Mayn*, Frankfort on the Mayn.

ans, for *an das* ; *bis ans Ende*, to the very end.

aufs, for *auf das* ; *aufs Buch legen*, to place upon the book.

durchs, for *durch das* ; *durchs Wasser schwimmen*, to swim through the water.

fürs, for *für das* ; *fürs Geld*, for the money.

im, for *in dem* ; *im Anfange*, in the beginning.

ins, for *in das* ; *ins Wasser hinein rennen*, to run into the water.

vom, for *vor dem* ; *vom Himmel*, from heaven.

vors, for *vor das* ; *vors Haus*, before the house.

vorm, for *vor dem* ; *vorm Richter*, before the judge.

überm, for *über dem* ; *überm Wasser*, beyond the water.

übers, for *über das* ; *übers Meer*, beyond the sea.

unterm, for *unter dem* ; *unterm Volk*, among the people.

widers, for *wider das* ; *widers Gesetz*, against the law.

zum, for *zu dem* ; *zum Muster*, for a pattern.

zur,

* The German articles serve occasionally to distinguish words which have the same sound, but are of a different gender ; as, *der Aal*, the eel ; *die Abl*, the awl ; *der Thor*, the fool ; *das Thor*, the gate, &c. (See a catalogue of similar words in the second part of this work.)

zur, for *zu der* ; *sich zur Reise rüsten*, to prepare for a journey.*

II. OF NUMERALS.

Numerals in German are similar to those of other modern languages, *viz.* the *cardinal* and *ordinal* numbers. I shall speak of them at full length, and shall treat of the others under their various denominations.

1. Cardinal Numbers.

The cardinals, from which all other numbers are derived, answering to the question *wie viel* ? how much ? are the following :

- | | |
|--|--|
| 1. <i>ein, eine, ein</i> , or <i>einer</i> , | 11. <i>elf</i> , or <i>elf</i> , eleven. |
| <i>eine, eins</i> , one. | 12. <i>zwölf</i> , twelve. |
| 2. <i>zwei</i> , two. | 13. <i>dreizehn</i> , thirteen. |
| 3. <i>drei</i> , three. | 14. <i>vierzehn</i> , fourteen. |
| 4. <i>vier</i> , four. | 15. <i>fünfzehn</i> , fifteen. |
| 5. <i>fünf</i> , five. | 16. <i>sechzehn</i> , sixteen. |
| 6. <i>sechs</i> , six. | 17. <i>siebenzehn</i> , or <i>sieb-</i> |
| 7. <i>sieben</i> , seven. | <i>zehn</i> , seventeen. |
| 8. <i>acht</i> , eight. | 18. <i>achtzehn</i> , eighteen. |
| 9. <i>neun</i> , nine, | 19. <i>neunzehn</i> , nineteen. |
| 10. <i>zehn</i> , or <i>zehn</i> , ten. | 20. <i>zwanzig</i> , twenty. |
| | 21. <i>ein</i> |

* Many of the foregoing contractions are rejected in accurate compositions, but are still very frequent in conversation and dramatic writing.

- | | |
|---|---|
| 21. <i>ein und zwanzig</i> , one and twenty. | 71. <i>ein und siebenzig</i> , one and seventy, &c. |
| 22. <i>zwey und zwanzig</i> , two and twenty. | 80. <i>achtzig</i> , eighty. |
| 23. <i>drei und zwanzig</i> , three and twenty. | 81. <i>ein und achtzig</i> , one and eighty, &c. |
| 24. <i>vier und zwanzig</i> , four and twenty. | 90. <i>neunzig</i> , ninety. |
| 25. <i>fünf und zwanzig</i> , five and twenty. | 91. <i>ein und neunzig</i> , one and ninety, &c. |
| 26. <i>sechs und zwanzig</i> , six and twenty. | 100. <i>hundert</i> , hundred. |
| 27. <i>sieben und zwanzig</i> , seven and twenty. | 101. <i>hundert und eins</i> , hundred and one. |
| 28. <i>acht und zwanzig</i> , eight and twenty. | 102. <i>hundert und zwey</i> , hundred and two. |
| 29. <i>neun und zwanzig</i> , nine and twenty. | 200. <i>zwey hundert</i> , two hundred. |
| 30. <i>dreissig</i> , thirty. | 300. <i>drei hundert</i> , three hundred. |
| 31. <i>ein und dreissig</i> , one and thirty, &c. | 400. <i>vier hundert</i> , four hundred. |
| 40. <i>vierzig</i> , forty. | 1000. <i>tausend</i> , thousand. |
| 41. <i>ein und vierzig</i> , one and forty, &c. | 10,000. <i>zehn tausend</i> , ten thousand. |
| 50. <i>funfzig</i> , fifty. | 100,000. <i>hundert tausend</i> , hundred thousand. |
| 51. <i>ein und funfzig</i> , one and fifty, &c. | 1,000,000. <i>eine Million</i> , a million. |
| 60. <i>sechzig</i> , sixty. | 1804. <i>ein tausend acht hundert und vier</i> , one thousand eight hundred and four. |
| 61. <i>ein und sechzig</i> , one and sixty, &c. | |
| 70. <i>siebenzig</i> , seventy. | |

Ob-

Observations on the Cardinals.

1. When the numeral is not placed adjectively, but concludes the sentence, without any help from a noun, it is customary to say *eins* instead of *ein* ; as, *habt ihr ein Federmesser ?* have you a penknife ? answer : *hier ist eins*, here is one.

2. *Ein, eine, ein*, one, is the same word like the definite article, only used with a different power, and is declined in the same manner, only pronounced, as a numeral, with a stronger accent ; as *ein Mann*, one man ; *eine Frau*, one woman ; *ein Kind*, one child. When it stands by itself, but with a reference to an antecedent substantive, the termination *er* is added in the Nominative singular for the masculine, and *es* for the neuter gender, in the Nominative and Accusative cases, *ex. gr. habt ihr einen Stock ?* have you a stick ? *hier ist einer*, here is one ; *haben sie ein Schnupftuch ?* have you a pocket handkerchief ? *hier ist eins*, here is one, &c.

3. *Ein, eine, ein*, one, may have the definite article preceded, then it is declined like the second form of adjectives ; as,

Singular.

Nom.	<i>der eine,</i>	<i>die eine,</i>	<i>das eine,</i>	the one.
Gen.	<i>des einen,</i>	<i>der einen,</i>	<i>des einen,</i>	of —
Dat.	<i>dem einen,</i>	<i>der einen,</i>	<i>dem einen,</i>	to —
Acc.	<i>den einen,</i>	<i>die eine,</i>	<i>das eine,</i>	the one.

The plural is sometimes used for the purpose
of

of distinguishing certain classes of individual objects, as the one *set*, and the other :

Plural.

Nom. *die einen*;

Gen. *der einen*.

Dat. *den einen*.

Acc. *die einen*.

We sometimes find the pronouns prefixed ; as, *dieser eine Mann*, this single man ; *dieses einen Mannes*, of this single man, &c.

4. The numbers *zwei*, two, and *drei*, three, are susceptible of the inflection of the *Genitive* and *Dative* cases ; as, *zweier Brüder Erbtheil*, the inheritance of two brothers ; *dreier Männer Todt*, the death of three men ; *mit zweien, dreien kämpfen*, to fight against two, three*.

5. All other cardinal numbers are susceptible of the *Dative* termination in *en* ; as, *sich vieren, sechsen,, achten zwanzigen*, &c. *widersetzen*, to resist four, six, eight, twenty, &c.

6. Com-

* Many of the ancient writers have assigned three genders to the second numeral *zwei*, namely, Masc. *zween* ; Fem. *zwo* ; Neut. *zwei* ; to which mode Luther strictly adhered in his translation of the bible, which is reckoned the purest among all other German performances. The modern authors, however, do not admit any other distinction of genders in the cardinal numbers than *one*. I must here also observe, that the numeral, *der andere*, the other, is often used as a synonymous term for *der zweite*, the second.

6. Compound numbers change merely the last part of the word ; *mit sechzehn*, with sixteen ; *mit fünf und zwanzigen*, with twenty-five ; *mit vier hundert*, with four hundred ; *mit tausend*, with one thousand.

7. In speaking substantively of the cardinal numbers, for instance of the figures in the cards, they are considered as the feminine gender ; as, *eine ein*, or *eins*, a one ; *eine zwei*, a two, &c. Their plural has the syllable *en* affixed ; as, *zwei einen*, two ones ; *zwei viere*, two fours, &c.

8. *Hundert* and *tausend* are used as substantives, with the neuter article ; as, *das Hundert*, the hundred ; *das Tausend*, the thousand ; which corresponds with the English mode of expression.

2. Ordinal Numbers.

The ordinal numbers denote the order or the rank of things, and answer to the question, *der wievielte*, the quantity or amount of a thing.

The formation of the ordinals is made, by adding the termination *te* to the cardinals, from one to nineteen inclusive (except *der erste*, the first ; *der dritte*, the third ; which are irregular, and ought not to be styled *einste*, *dreite*,) and *ste* from twenty to the last ; as,

<i>der erste</i> , the first.	<i>der fünfte</i> , the fifth.
— <i>zweite</i> , the second.	— <i>sechste</i> , the sixth.
— <i>dritte</i> , the third.	— <i>siebente</i> , the seventh.
— <i>vierte</i> , the fourth.	— <i>achte</i> , the eighth.

der

<i>der neunte</i> , the ninth.	<i>der dreissigste</i> , the 30th.
— <i>zehnte</i> , the tenth.	— <i>vierzigste</i> , — 40th.
— <i>elfte</i> , the eleventh.	— <i>funfzigste</i> , — 50th.
— <i>zwölfte</i> , the twelfth.	— <i>sechzigste</i> , — 60th.
— <i>dreizehnte</i> , the 13th.	— <i>siebenzigste</i> , — 70th.
— <i>vierzehnte</i> , — 14th.	— <i>achtzigste</i> , — 80th.
— <i>funfzehnte</i> , — 15th.	— <i>neunzigste</i> , — 90th.
— <i>sechzehnte</i> , — 16th.	— <i>hunderste</i> , the 100th.
— <i>siebenzehnte</i> , — 17th.	— <i>hundert und erste</i> , the
— <i>achtzehnte</i> , — 18th.	hundred and first.
— <i>neunzehnte</i> , — 19th.	— <i>tausendste</i> , the 1000th.
— <i>zwanzigste</i> , — 20th.	— <i>tausend acht hundert</i>
— <i>ein und zwanzigste</i> , the twenty-first.	<i>und erste</i> , the thou- sand eight hundred
— <i>zwei und zwanzigste</i> , the twenty-second.	and first.

Observation on the Ordinal Numbers.

1. The ordinals may be brought under all forms of adjectives, except the first or adverbial, which is not usual.

2. When ordinal numbers join a proper name, they are put behind, with the definite article ; as,

Nom. *Georg der dritte*, George the third.

Gen. *Georg des dritten*, of George the third.

Dat. *Georg dem dritten*, to George the third.

Acc. *Georg den dritten*, George the third.

3. When the ordinals are compound, the latter part only is declined ; as, *der zwei und zwanzigste*,

zigste, the twenty-second ; *des zwei und zwanzigsten*, of the twenty-second.

4. To distinguish *one* from another, we say, *der andere* ; as, *ich habe zwei Brüder, der eine ist ein Kaufmann, der andere ist ein Mahler*, I have two brothers, one is a merchant, the other is a painter.

5. The adjective, *halb*, half, joined with an ordinal number, is expressed thus : *anderthalb*, one and a half ; *dritthalb*, two and a half, &c.*

6. The numbers of *fraction* are formed from the ordinals, by adding the letter *l* ; as *das Drittel*, *das Viertel*, *das Fünftel*, i. e. the third, fourth, fifth (part.) The syllable *tel* is an abbreviation of the word *Theil*, part ; the same as to express *das dritte Theil*, the third part ; *das vierte Theil*, the fourth part, &c.

7. Although the ordinal numbers exclude all *degrees*, there are, notwithstanding, some instances, where the degrees of comparison are usual. They are formed thus : *erster*, first ; and *letzter*, last ; comparative, *ersterer* and *letzterer*, which is used for denoting the order, if we speak only of two things ; as, *ich habe zwey Bücher, ein Englisches und ein Deutsches, das erstere habe ich schon gelesen, und*

das

* The same adjective, when put before a cardinal number, in speaking of the hour of the day, is rendered thus : *halb eins*, half after twelve ; *halb zwei*, half past one ; *halb drei*, half past two, &c.

das letztere werde ich morgen lesen, I have two books, an English and a German one ; the first I have already read, and the latter I shall begin to-morrow.

3. *Miscellaneous Numerals.*

1. *Distributives.*

The following numbers serve to distribute things into classes ; they are of various kinds ; as, *erstens, erstlich, zum ersten, für das erste*, first, in the first place ; *zweitens, zum zweiten, für das zweite*, secondly ; *drittens, zum dritten, für das dritte*, thirdly, &c.

2. *Einerlei*, of one and the same sort ; *zweierlei*, of two different sorts ; *dreierley*, of three sorts ; *viererlei*, of four sorts ; *hundert und fünferlei*, of one hundred and five sorts ; *hunderterlei*, of one hundred sorts ; *keinerlei*, of no sort ; *mancherlei*, of different sorts ; *vielerley*, of various sorts ; *allerlei* *, of all sorts.

3. *Eins und eins*, or *je eins und eins*, one by one ; *zwei und zwei*, or *je zwei*, two by two ; *drei und drei*, or *je drei*, three by three, &c. *einen Tag über den andern*, every other day ; or, *zu zweien, zu dreien, zu vieren, zu fünfen, zu sechsen, zu hunderten*, by hundreds ; *zu thausenden*, by thousands.

4. *Paar-*

* *Lei* is an ancient German word, which signifies species or sort.

4. *Paarweise*, or *Paar und Paar*, pair, (or couple) by pair ; *dutzendweise*, by dozens ; *hundertweise*, by hundreds ; *millionweise*, by millions.

5. *Zwei Mann hoch*, two men in front ; *drei Mann hoch*, three men in front ; *vier Mann hoch*, four men in front ; *fünf*, *sechs*, *sieben*, *acht*, *neun*, *zehn*, *Mann hoch*, five, six, seven, eight, nine, ten, men in front, &c.

2. Repetitions.

They are of two sorts, the first are formed from the *cardinals*, by adding the word *mal* to each. They answer to the question, *wie vielmal* ? how often ? as, *einmal*, once, one time ; *ein einziges mal*, one single time ; *zweimal*, twice, *dreimal*, thrice ; *viermal*, four times ; *fünfmal*, five times ; *sechsmal*, six times ; *siebenmal*, seven times ; *zehnmal*, ten times, &c.

The numbers of *repetition* of the second species, are formed by adding the same word *mal*,
to

* The word *mal* may also be added to *indeterminate* numbers, and other words in the same manner ; as, *diesmal*, for this time ; *jenesmal*, for that time ; *vielmal*, *mehrmal*, *oftmal*, many times, often ; *manchmal*, several times, every now and then ; *keinmal*, *niemal*, never. We may convert the same into adjectives, by changing *mal* into *malig* ; as, *einmalig*, that which happens once ; *zweimalig*, which happens twice, &c.
EXAMPLES. *Ein dreimaliger Angriff*, an attack made at three different times ; *der viermalige Einbruch des Feindes*, the irruption of the enemy, made at four different times.

to the ordinals, which marks the time of *how often*; as, *das erstemal*, the first time; *das zweitemal*, the second time.*

3. Multiplications.

The numbers of multiplication are formed, by adding to the cardinals the syllable *fach*, or *fältig*; as, *einfach*, simple, or single; *zweifach*, *zweifältig*, or *doppelt*, double; *dreifach*, *dreifältig*, triple, &c.

They may be declined as adjectives; thus, *ein einfacher Faden*, a single string; *eines einfachen Fadens*, of a single string; *eine zweifache Schnur*, a double string; *die dreifache Krone*, the triple crown.

4. Collectives.

They are substantives, expressing a number; as, *das Paar*, the pair, (couple); *das Zehend*, the tenth;

* *Mal* is a genuine substantive, and is declined with the ordinal, to which it is joined, thus:

Nom. *das Erstemal*, the first time.

Gen. *des Erstenmals*, of the first time.

Dat. *dem Erstenmale*, to the first time, &c.

We also say *zum erstenmale*, *für das erstemal*, for the first time; *zum zweitenmal*, &c.

If we add to the ordinal numbers the termination *malig*, we have adjectives; as, *erstmalig*, that which arrives, or exists for the first time; *zweimalig*, that which arrives, or happens for a second time, &c. EXAMPLES. *Ihr erstmaliger Besuch*, your first visit; *meine zweimalige Reise nach Berlin*, my second journey to Berlin; *der drittmalige Einbruch des Feindes*, the invasion of the enemy, made a fourth time.

tenth; *das Dutzend*, the dozent; *das Mandel*, the fifteenth; *das Schock*, the sixtieth; *das Hundred*, the hundredth; *das Tausend*, the thousandth.

5. Cyphers.

<i>die Nulle,</i>		nought,	0.
— <i>Eins,*</i>	<i>der Einser,</i>	one,	1.
— <i>Zwei,</i>	— <i>Zweier,</i>	two,	2.
— <i>Drei,</i>	— <i>Dreier,</i>	three,	3.
— <i>Vier,</i>	— <i>Vierer,</i>	four,	4.
— <i>Fünf,</i>	— <i>Fünfer,</i>	five,	5.
— <i>Sechs,</i>	— <i>Sechser,</i>	six,	6.
— <i>Sieben,</i>	— <i>Siebener,</i>	seven,	7.
— <i>Acht,</i>	— <i>Achter,</i>	eight,	8.
— <i>Neun,</i>	— <i>Neuner,</i>	nine,	9.
— <i>Zehn,</i>	— <i>Zehner,</i>	ten,	10.

6. The Value of the Cyphers in the decimal Progression.

Die Einheit, or *der Einer*, the unit;
Zehner, the tenth; *der Hunderter*, the hundredth;
der Tausender, the millionth.

7. Indefinite Numbers.

These are adjectives, which designate an *indeterminate* quantity; as, *wenig*, little; *viel*, much; *mehr*,
Q 2
more;

* By saying *die Eins*, *die Zwei*, &c. the word *cypher*, or *number*, is understood; as, the *number two*, &c.

more* ; *mancher*, many a one ; *einige*, *etliche*, several ; *alle*, all ; *keiner*, no one, &c.

When they are accompanied by an *article* and a *substantive*, they are declined like other adjectives ; as,

Nom. *der wenige Fleisz*, little application.

die wenige Mühe, little trouble.

das wenige Geld, little money.

Gen. *des wenigen Fleisses*, &c. &c.

If, however, the former words stand without an article, and the substantive to which they relate is not expressed, but merely understood, then they are declined like the adjectives, but without an article ; as, *viele sagen dasz*, &c. many say that, &c. ; *wenige wissen dasz*, &c. few know that, &c.†

When the former words stand without an article, but with a substantive expressed immediately after, we use them adverbially, in this manner :

Nom. *viel Geld*, much money ; instead of *vieles Geld*.

Gen. *viel Geldes werth*, the value of much money ;
for *vielen Geldes werth*.

Nom.

* To decline *mehr*, more, which is the comparative of *viel*, we make a new comparison, by adding the syllable *er*, which makes *mehrer*, then we affix the terminations convenient thus :

Nom. *der mehrere Theil*, the greater part.

Gen. *des mehreren Theils*, of the greater part, &c.

† These words never stand alone in the singular number, except in the *neuter gender* ; as, *weniges*, or *ein weniges*, a little, or a small portion ; *vieles* or *ein vieles* ; a large portion ; *mehrerer*, or *ein mehrerer*, a greater, or a larger portion.

Nom. *viel gute Menschen*, many good men; for
viele gute Menschen.

Gen. *viel guter Menschen*, of many good men; for
vieler guter Menschen, &c.

III. OF PRONOUNS.

A pronoun is a word used instead of a noun, to avoid the too frequent repetition of the same word. These consist of five kinds; as,

1. *Personal and reciprocal Pronouns.*
2. *Possessives.*
3. *Demonstratives.*
4. *Relatives and Interrogatives.*
5. *Miscellaneous Pronouns.*

The pronouns, when used as *substantives*, stand by themselves; when as *adjectives*, they require a substantive. When a pronoun accompanies its substantive, it is *conjunctive*, when standing alone, *absolute*.

As the pronouns frequently precede all other definite nouns, most of them assume the definite declension; some few partake of both, and several of them only the indefinite declension.

The personal pronouns answer to the three persons of the singular and plural. They are substantives, and admit another one to be placed with them; as, *du, König in Israel*, thou, king of Israel; *du, Mutter der Liebe*, thou mother of love; *du, Erhalter der Menschen*, thou, nourisher of all men; *du, Göttin der Weisheit*, thou, goddess of wisdom,

dom, &c. They designate the person, either *distinctly*, as, *ich, du, er, sie, es*; or *indistinctly*, as, *jemand*, somebody; *niemand*, nobody; *man*, one, or they; and *es*, it.

The pronouns of the *first* and *second* person are used with all genders; but the *third* is different in the singular in this respect. In the plural, however, they are all the same. They have only the definite declension, which, yet, is defective in several cases; because *ich, mich, du, dich, uns, euch*, and *er*, have no declinable syllables.

1. Personals.

First Person.

Singular.	Plural.
N. <i>ich</i> , I.	N. <i>wir</i> , we.
G. <i>meiner</i> , or <i>mein</i> , of me.	G. <i>unser</i> , of us.
D. <i>mir</i> , to me.	D. <i>uns</i> , to us.
A. <i>mich</i> , me.	A. <i>uns</i> , us.

Second Person.

Singular.	Plural.
N. <i>du</i> , thou.	N. <i>ihr</i> , you.
G. <i>deiner</i> , or <i>dein</i> , of thee.	G. <i>euer</i> , of you.
D. <i>dir</i> , to thee.	D. <i>euch</i> , to you.
A. <i>dich</i> , thee.	A. <i>euch</i> , you.

Third

Third Person.

Singular.

<i>Masc.</i>	<i>Fem.</i>	<i>Neut.</i>
N. <i>er</i> , he.	<i>sie</i> , she.	<i>es</i> , it.
G. <i>seiner</i> , or <i>sein</i> , of him.	<i>ihrer</i> , or <i>ihr</i> , of her.	<i>seiner</i> , or <i>sein</i> , of it.
D. <i>ihm</i> , to him.	<i>ihr</i> , to her.	<i>ihm</i> , to it.
A. <i>ihn</i> , him.	<i>sie</i> , her.	<i>es</i> , it.

Plural.

N. <i>sie</i> , they (for all genders).
G. <i>ihrer</i> , of them.
D. <i>ihnen</i> , to them.
A. <i>sie</i> , them.

Reciprocal for the third Person.

Singular.

N. (<i>none.</i>)		
G. <i>seiner</i> , or <i>sein</i> , of himself.	<i>ihrer</i> , or <i>ihr</i> , of herself.	<i>seiner</i> , or <i>sein</i> , of itself.
D. <i>sich</i> , to himself,	to herself,	to itself.
A. <i>sich</i> , himself,	herself,	itself.

Plural.

N. (<i>none.</i>)
G. <i>ihrer</i> , of themselves.
D. <i>sich</i> , to themselves.
A. <i>sich</i> , themselves.

Remarks on the above Pronouns.

1. The Genitive case of these pronouns, in both numbers, is limited as to its use. It occurs after cer-

certain verbs, ex. gr. *Er lachet meiner*, he laughs at me ; *er spottet ihrer*, he mocks them, &c. It is likewise joined with some prepositions, by means of connecting letters ; as, *meinetwegen*, for my sake ; *deinetwegen* for thy sake ; *ihrentwegen* or *ihretwegen*, on their account. Thus, *meinethalben*, *deinethalben*, *meinetwillen*, or *um meinetwillen*, &c. &c.

2. There is not a more absurd custom, than the German manner of addressing each other in conversation and in letters. They do not confine themselves to a single personal ; but, like the Italians, Spaniards, and Portuguese, make use of the *first*, *second*, and *third* persons indiscriminately, and in many instances use the plural, when speaking to a single person, as if he were more than one, which is done in English and French, by saying *you* and *vous*, instead of *thou*. Yet this is not quite so irregular as the other, where the person is addressed as if he were not the same to whom we spoke, which is the case, in making use of the third personal ; as, *was macht er ? was macht sie ?* literally, what is he doing ? what is she doing ? How is it possible that an Englishman could suppose, that in these questions the persons are meant, to whom they relate, if he does not know that it stands for, *what art thou doing ?* in both cases. And how absurd to address one single person in the third pronoun plural ; as, *was machen sie ?* literally, what are they doing ? which may stand either for a *male* or *female*, which the Germans,

mans make use of for persons to whom they owe respect.

However, as this absurd mode of address prevails among all ranks of people, it is here the proper place, and my duty, to elucidate the whole in striking examples.

Du, thou, is used in addressing the Supreme Being ; as, *Gott ! auf dich hoffe ich, du wirst mich erretten*, God ! it is in thee alone I trust ; thou wilt deliver me.

It implies sometimes familiarity, founded upon affection and fondness* : it is the pleasing appellation, when parents speak to their children, or brothers and sisters to one another. It is the language of love and conjugal felicity ; and with friends, it is considered as a token of intimacy and confidence. It is also, in another manner, applied as the reverse of ceremonious politeness. It is made use of to people in very subordinate situations ; for instance, by the officer to his soldiers, or a judge to a criminal, and in speaking to a Jew. It is often heard in quarrels and opprobrious language, when decorum and propriety are disregarded. All these applications may be reduced to the notion of
of

* There is a peculiar verb in German, which expresses the second personal, *viz. dutzen*, answering to the French *tutoyer*. *Und jetzt noch eine Bitte, Lieber, nenne mich du*, and yet still one more request, my dearest friend, always call me *thou*.

of familiarity, differently modified ; as, *mein lieber Sohn, du hast noch eine andere Pflicht zu vollziehen*, my dear son, thou hast still another duty to perform ; *höre Jud, was giebst du mir vor diesen Rock ?* here, Jew, how much wilt thou give me for this coat ?

Ihr, you, is applied to one person, and generally conveys the idea of that condescending familiarity, which is used towards inferiors, as a master towards his servants ; it is also bestowed upon people of low condition ; as, *Johann ! ihr müsst in die Stadt gehen*, John, you must go to the city ; *Sophie, ihr müsst euch eilen*, Sophia, you must make haste.

Er, he. Persons of rank will speak to tradespeople in the third person of the singular, thus : *Meister Jung sag er mir*, &c. Master Jung, tell me, &c. ; *setze er sich*, seat yourself ; *Frau Fuchsinn, sag sie mir doch*, Mrs. Fuchs, tell me then, &c. ; *setze sie sich*, sit down.

Sie, they, is used for persons to whom we owe respect, and is employed both in the masculine and feminine ; as, *mein Herr, sie werden mir eine grosse Ehre erzeigen*, Sir, you will do me a great honour ; *Madame, wollen sie so gütig seyn*, Madam, will you be so kind, &c. &c.

3. The power of the reciprocal pronouns is this : the first and second personals themselves are used reciprocally, without any addition. *Myself, thyself, ourselves, yourself, and yourselves*, are expressed

pressed by *mich, dich, uns, euch*. For the third person there is a peculiar reciprocal, which may be seen above. In this respect, the German language differs from the English, where the reciprocals are composed of the possessive pronouns and the termination *self*. We have a word which answers to *self*, which is the invariable pronoun *selbst*, or *selber*, but that may be annexed not only to pronouns, but to any substantives, to which it imparts an emphasis of distinction. (See the invariable pronoun *self*, explained at the end of the pronouns.) It will be understood, that as the third personal serves as a pronoun of address, the third reciprocal must correspond with it; as, *setze er sich*, literally, let him seat himself, *i. e.* sit down; *setze sie sich*, literally, let her seat herself, *i. e.* sit down. The first applies to a man of inferior condition, and the latter to a woman of the same condition; but *setzen sie sich*, the plural, as a polite mode of speaking, literally, let them seat themselves, for sit down.

4. The neuter of the third person singular is used as the subject Nominative before and after verbs, and is joined with all genders and numbers; *ex. gr.*

Es ist der Vater, it is the father.

—— *die Mutter,* —— mother.

—— *das Kind,* —— child.

Es sind Männer, they are men.

—— *Weiber,* —— women.

—— *Kinder,* —— children.

Es ist ein Mann hier, there is a man here.

— eine Frau hier, *—* woman here.

Es sind Leute hier, there are people here.

Ein Mann ist es, it is a man.

Männer sind es, they are men.

5. *Es* is often contracted with other pronouns ; as, *ichs*, *mirs*, *michs*, *dirs*, *dichs*, *ihrs*, instead of *ich es*, *mir es*, *mich es*, *dir es*, *dich es*, *ihr es*. In good composition these contractions ought to be avoided, though they are more frequent in colloquial language.

2. Possessives.

These pronouns have three genders in the singular, and are declined in the same manner as the indefinite article, and the first numeral ; as,

	Singular.			Plural.
	<i>Masc.</i>	<i>Fem.</i>	<i>Neut.</i>	
N.	<i>mein</i> ,	<i>meine</i> ,	<i>mein</i> , my.	<i>meine</i> .
G.	<i>meines</i> ,	<i>meiner</i> ,	<i>meines</i> .	<i>meiner</i> .
D.	<i>meinem</i> ,	<i>meiner</i> ,	<i>meinem</i> .	<i>meinen</i> .
A.	<i>meinen</i> ,	<i>meine</i> ,	<i>mein</i> .	<i>meine</i> .

Like this are declined the following ; as,
dein, *deine*, *dein*, thy.

sein, *seine*, *sein*, his, or its.

ihr, *ihre*, *ihr*, her.

unser, *unsere*, *unser*, our.

euer, *eure*, *euer*, your.

meiner, *meine*, *meines*, mine.

deiner, *deine*, *deines*, thine.

seiner,

seiner, seine, seines, his.

ihrer, ihre, ihres, hers.

unserer, unsere, unseres, ours.

eurer, eure, eures, yours; or,

der meine, die meine, das meine, mine.

der meinige, die meinige, das meinige, mine. &c.

Remarks on the Possessives.

1. These pronouns are either joined to a noun ; as, *mein Vater*, my father ; *deine Schwester*, thy sister ; *sein Kind*, his child, &c. Or they stand by themselves, and the masculine gender, in the Nominative singular, sometimes receives the termination *er* ; and the neuter, in the Nominative and Accusative, that of *es*.

When these terminations are added, it is a sign that a noun is understood, ex. gr. *das ist mein* Stock*, that is my stick ; *nein, es ist meiner*, or *der meinige*, no, it is mine : *Wessen Hund ist das ?* whose dog is that ? *es ist unserer*, it is ours : *Ist diesz meines, oder ihres ?* is this mine, or theirs ? *nein es ist deines, oder euers*, no, it is thine, or yours, &c.

2. In

* *Mein* and *meiner* are generally said to answer to *my* and *mine* in English. They do in the instances before-mentioned. There is one construction, however, where in English the possessive *mine* is to be rendered not by *meiner*, but by *mein*, namely, when it is separated from its noun by a verb ; as, *dieses Buch ist mein*, this book is mine ; *dieses Pferd ist mein*, this horse is mine. The above, *meiner, meine, meines, deiner, seiner, &c.* are declined like *guter, gute, gutes*.

2. In *unser*, *euer*, the *e* before *r* is frequently dropt, when a syllable follows it; as, *unsrer*, *unsrers*, *eurer*, *eures*, for *unserer*, *unserers*, *euerer*, *eueres*. This omission is arbitrary.

3. *Dero* and *ihro* (instead of *ihr*) your, or yours, are indeclinable, and are merely used in ancient and ceremonious language. They serve to address persons of high rank.

4. We sometimes find the possessives put after Genitive cases; as, *des Mann sein Pferd*, the man's horse; *der Frau ihr Kind*, the woman's child; for *des Mannes Pferd*, *das Kind der Frau*, &c. but this is not classical.

3. Demonstratives.

Under this head are comprized all those which point out or determine the subject to which they refer. The declension of those which are properly demonstrative, is thus:

Singular.			Plural.
<i>Masc.</i>	<i>Fem.</i>	<i>Neut.</i>	
N. <i>dieser</i> ,	<i>diese</i> ,	<i>dieses</i> , or <i>diesz</i> , this.	<i>diese</i> .
G. <i>dieses</i> ,	<i>dieser</i> ,	<i>dieses</i> .	<i>dieser</i> .
D. <i>diesem</i> ,	<i>dieser</i> ,	<i>diesem</i> .	<i>diesen</i> .
A. <i>diesen</i> ,	<i>diese</i> ,	<i>dieses</i> , or <i>diesz</i> .	<i>diese</i> .
N. <i>jener</i> ,	<i>jene</i> ,	<i>jenes</i> , that,	<i>jene</i> .
G. <i>jenes</i> ,	<i>jener</i> ,	<i>jenes</i> .	<i>jener</i> .
D. <i>jenem</i> ,	<i>jener</i> ,	<i>jenem</i> .	<i>jenen</i> .
A. <i>jenen</i> ,	<i>jene</i> ,	<i>jenes</i> .	<i>jene</i> .

Re-

Remarks.

1. It sometimes happens, that we find two demonstratives put together in the Genitive and Dative singular and the Genitive plural. The last of them may assume the termination *en*, instead of *er*, *em*, *es* : this is done to preserve the harmony of the language ; as, *der Rath dieses und jenen Mannes*, the advice of this and that man ; *die Meinungen dieser und jenen Gelehrten*, the opinions of these and those scholars ; *von dieser und jenen Begebenheit*, of this and that event ; *aus diesem und jenen Briefe*, out of such or such a letter.

2. The neuter singular of these pronouns is put, indiscriminately, before and after verbs ; as, *dieses* or *diesz ist ein Besen*, this is a broom ; *jenes ist eine Bürste*, that is a brush ; *diesz sind Fremde*, these are strangers ; *was für ein Baum ist diesz ?* what sort of a tree is this ? *was für eine Frucht ist diesz ?* what sort of a fruit is this ? *was für Leute sind diesz ?* what people are these ?

The *determinative pronouns*, which determine a subject, are generally followed by a relative. They are declined thus :

Singular.			Plural.
<i>Masc.</i>	<i>Fem.</i>	<i>Neut.</i>	
N. <i>der,</i>	<i>die,</i>	<i>das,</i> that.	<i>die.</i>
G. <i>dessen,</i>	<i>deren,</i>	<i>dessen.</i>	<i>derer.</i>
D. <i>dem,</i>	<i>der,</i>	<i>dem.</i>	<i>denen.</i>
A. <i>den,</i>	<i>die,</i>	<i>das.</i>	<i>die.</i>

Sin-

Singular.			Plural.
<i>Masc.</i>	<i>Fem.</i>	<i>Neut.</i>	
N. <i>derjenige,</i>	<i>diejenige,</i>	<i>dasjenige,</i> that.	<i>diejenigen.</i>
G. <i>desjenigen,</i>	<i>derjenigen,</i>	<i>desjenigen.</i>	<i>derjenigen.</i>
D. <i>demjenigen,</i>	<i>derjenigen,</i>	<i>demjenigen.</i>	<i>denjenigen.</i>
A. <i>denjenigen,</i>	<i>diejenige,</i>	<i>dasjenige.</i>	<i>diejenigen.</i>
N. <i>derselbe,</i>	<i>dieselbe,</i>	<i>dasselbe,</i> the same.	<i>dieselben.</i>
G. <i>desselben,</i>	<i>derselben,</i>	<i>desselben.</i>	<i>derselben.</i>
D. <i>demselben,</i>	<i>derselben,</i>	<i>demselben.</i>	<i>denselben.</i>
A. <i>denselben,</i>	<i>dieselbe,</i>	<i>dasselbe.</i>	<i>dieselben.</i>

Remarks.

1. These pronouns may stand by themselves, or be joined to substantives ; as, *der, welcher mäßig lebt, ist weise*, he, who lives moderate, acts wisely ; *der Mensch, welcher in der Jugend spart, ist wahrhaft klug*, that man, who is saving in his youth, acts truly prudent, &c.*

2. The relative generally follows after *derjenige*, but very seldom after *der*, and *derselbe*; as, *es ist der Herr*, it is the gentleman ; *es ist derselbe Herr*, it is the same gentleman.

3. When *der* stands by itself, some local adverb is generally joined with it ; as, *der da*, that man

* We must not confound the demonstrative pronoun *der*, with the definite article, *der, die, das*. The former has a stronger accent in pronunciation than the definite article.

man there ; *der hier*, that man here ; *der dort*, that man yonder ; *wessen Pferd ist das ?* whose horse is that ? *dessen da*, or *desz da*, that man's ; *wem gehört es ?* to whom does it belong ? *dem da*, to that man.

4. *Das*, like *diesz* and *es*, is used absolutely, in connexion with different numbers and genders ; as, *das ist der Knabe*, that is the boy ; *das ist die Tochter*, , that is the daughter ; *das sind die Bücher*, those are the books.

5. The adverb *eben* is sometimes put before the demonstrative pronouns, and so also the first numeral *ein* ; the first gives an additional force, and the latter increases the meaning ; as, *eben der, die, das*, the very same ; *ein und eben derselbe*, one and the same.

6. *Derselbige, dieselbige, dasselbige*, do not vary in signification, from *derselbe*. *Der nämliche und dergleiche*, are mere substitutes for *derselbe*.

7. The following belong also to the list of demonstratives ; as, *selbiger, ge, ges*, that, or the said (man) ; *solcher, che, ches*, or *ein solcher, che, ches*, or *so ein, e, ein*, such a one.

8. Instead of the demonstrative pronouns with certain prepositions, the local adverbs, *hier*, here, and *da*, there, are frequently made use of : *hier* is then changed into *hie*, before a consonant, and *da* is transformed into *dar*, before a vowel ; as, *hiermit*, or *hiemit*, herewith ; *davon*, thereof ; *daran*, thereon.

4. *Relatives and Interrogatives.*

The English distinguish in their relatives the pronouns *who* and *which*, applying the former to persons, and the latter to animals and things. The Germans only use *welcher*, in relation to the one and the other. In English, *that* supplies often the place of *who* or *which*, for the purpose of avoiding repetition. In this manner the Germans make use of *der*, *die*, *das*, instead of *welcher*, *welche*, *welches*. Declension of *welcher* :

Singular.			Plural.
<i>Masc.</i>	<i>Fem.</i>	<i>Neut.</i>	
N. <i>welcher</i> ,	<i>welche</i> ,	<i>welches</i> , who or which.	<i>welche</i> .
G. <i>welches</i> ,	<i>welcher</i> ,	<i>welches</i> ,	<i>welcher</i> .
D. <i>welchem</i> ,	<i>welcher</i> ,	<i>welchem</i> .	<i>welchen</i> .
A. <i>welchen</i> ,	<i>welche</i> ,	<i>welches</i> .	<i>welche</i> .
N. <i>wer</i> , who?		<i>was</i> what?	<i>none</i> .
G. <i>wessen</i> , whose?			
D. <i>wem</i> , to whom?			
A. <i>wen</i> , whom?		<i>was</i> what?	

Remarks.

1. *Der*, may be also used as a demonstrative pronoun ; but as *der* conveys often two meanings, and may produce misconceptions, especially from the proximity of a similar word, we rather prefer *welcher*, instead of *der* ; as, *ich, welcher* (instead of *der*)

der) viele gute Bücher gelesen habe, I who have read many good books, &c.

2. *Der*, as a relative, cannot be joined with a substantive ; for instance, *der Knabe*, can never express *which boy*.

3. The Genitive plural of *der*, *die*, *das*, is properly *derer*, but when in a relative signification, it is often changed into *deren* ; as, *Fremde, deren Ankunft unbekannt war*, strangers, whose arrival being unknown.

4. The adverb *so*, so, occasionally serves as a substitute for the relative ; as, *das Mittel, so ich euch vorgeschlagen habe*, the remedy, which I have proposed to you ; *diejenigen, so mit mir redeten*, those, who spoke to me.

5. *Wer*, who, as a relative, always begins a sentence, but never can be joined with a substantive ; as, *wer Knabe*, which boy, ought to be, *welcher Knabe*.

6. The neuter *was*, what, may either commence a sentence, or be placed after an antecedent ; as, *was ich gesagt habe ist wahr*, what I have said is true.

7. The relative pronouns are sometimes omitted in English, and are only understood ; as, *the person I love*, i. e. *whom I love* : in German they must always be expressed.

8. The pronouns *wer* ; neuter *was* ; and *welcher*, *welche*, *welches*, also answer to questions, or in other words have the signification of interrogatives.

Wer, is applied to persons, either male or female, and *was* to things. They ask the question in a general way, as the English *who* and *what*, therefore they are never joined with a substantive. *Welcher*, *welche*, *welches*, refers to particular objects, and may be united with substantives. It answers to the English interrogative *which*; as, *welcher Knabe*, which boy? *welche Frau*, which woman? *welches Kind*, which child?

9. *Was* is generally combined with the indefinite article, and the preposition *für* is inserted between *was* and the article; as, *was für ein Mann*, what man, or what kind of a man? *was für eine Frau*, what woman, or what kind of a woman? *was für ein Pferd*, what horse, or what kind of a horse? Instead of *was für ein*, we sometimes find, *welch ein*; as, *welch ein Mann*, *welch eine Frau*, *welch ein Pferd*.

10. The local adverb *wo*, where, joined with a preposition, frequently supplies the place of a relative pronoun; as *womit*, wherewith; instead of *mit welchem*, fem. *welcher*, or plur. *mit welchen*, with which:—*wovon*, whereof, instead of *von welchem*, *welcher*, *welchen*, of which:—*wodurch*, instead of *durch welchen*, *welche*, through which. When the preposition begins with a vowel, an *r* is inserted after *wo*; as, *woraus*, whereout, for out of which; *worüber*, whereupon, or whereover, for upon which, or over which.

5. *Miscellaneous Pronouns.*

Under this denomination I comprehend the following, which I did not think it necessary to class under the foregoing divisions. They are indefinite pronouns, because they design a person or a thing indeterminate. Some of them are indeclinable ; as,

man, one, or they ; as, *man sagt*, they say.

es, it ; as, *es ist nicht wahr*, it is not true.

etwas, something ; as, *ich gab ihr etwas*, I gave her something.

nichts, nothing ; as, *er gab mir nichts davon*, he gave me none of it.

The following are declinable ; as, *einer*, *eine*, one, or some one ; *ein einziger*, or *ein einiger*, a single one ; *keiner*, *keine*, none, or no one ; *mancher*, *manche*, many a— ; *solcher*, *solche*, such a— ; *verschiedene*, sundry ones ; *etliche*, some ones ; *ein und andere*, one and others ; *all*, *alle*, *alles*, all ; *jemand*, some one ; *niemand*, no one ; *jederman*, every one ; *ein jeder*, *eine jede*, each one ; *ein jeglicher*, *eine jegliche*, every one ; *der eine*, *die eine*, the one ; *der andere*, *die andere*, the other ; *beide*, both ; *der ein und der andere*, *die eine und die andere*, the one and the other.

Keiner, *mancher*, *solcher*, *einer*, are declined thus :

Sin-

	Singular.			Plural.
	<i>Masc.</i>	<i>Fem.</i>	<i>Neut.</i>	
N.	<i>keiner,</i>	<i>keine,</i>	<i>keines.</i>	<i>keine.</i>
G.	<i>keines,</i>	<i>keiner,</i>	<i>keines.</i>	<i>keiner.</i>
D.	<i>keinem,</i>	<i>keiner,</i>	<i>keinem.</i>	<i>keinen.</i>
A.	<i>keinen,</i>	<i>keine,</i>	<i>keines.</i>	<i>keine.</i>

Ein jeder, ein jeglicher, ein einziger, are declined thus, without plural :

	<i>Masc.</i>	<i>Fem.</i>	<i>Neut.</i>
N.	<i>ein jeder,</i>	<i>eine jede,</i>	<i>ein jedes.</i>
G.	<i>eines jeden,</i>	<i>einer jeden,</i>	<i>eines jeden.</i>
D.	<i>einem jeden,</i>	<i>einer jeden,</i>	<i>einem jeden.</i>
A.	<i>einen jeden,</i>	<i>eine jede,</i>	<i>ein jedes.</i>

The subsequent three are declined in the following manner without plural :

N.	<i>jemand.</i>	<i>niemand.</i>	<i>jedermann.</i>
G.	<i>jemand.</i>	<i>niemand.</i>	<i>jedermanns.</i>
D.	<i>jemanden.</i>	<i>niemanden.</i>	<i>jedermann.</i>
A.	<i>jemanden.</i>	<i>niemanden.</i>	<i>jedermann.</i>

The following have no singular number ; as,

N.	<i>beide, both.</i>	<i>alle, all.</i>
G.	<i>beider.</i>	<i>aller.</i>
D.	<i>beiden.</i>	<i>allen.</i>
A.	<i>beide.</i>	<i>alle.</i>

Remarks.

1. *Einer, eine, eins,* is often employed in an absolute sense ; as, *eine, die gern heirathen wollte, sagte, &c.* some one, who wished to marry, said, &c.

2. The

2. The neuter, *eins*, conveys also a thing ; as *noch eins*, still one. It serves also to mark one thing out of two or more persons, which are not of the same sex ; as, *eins von euch beiden hat unrecht*, one of you are wrong.

3. *Keiner* is always put in a negative sense ; as, *keiner weisz wenn er sterben wird*, no one knows when he must die ; *keines von uns*, none of us. The same is applicable to *nichts*, nothing.

4. The invariable pronoun, *selbst*, or *selber*, has been noticed before. It answers to *self*, in English, but may be added to any pronoun or substantive in its original state ; as, *ich selbst*, I myself ; *die Leute selbst*, the people themselves, &c.

IV. OF ADJECTIVES.

When the adjective is placed before the substantive, it must agree with it in gender, number, and case.

Where the adjective is placed after the substantive, the termination is omitted, both in the singular and plural : as, *der Vater is gut*, the father is good ; *die Väter sind gut*, the fathers are good ; *die Mutter is gut*, the mother is good ; *die Mütter sind gut*, the mothers are good ; *das Kind ist schön*, the child is handsome ; *die Kinder sind schön*, the children are handsome.

The declensions of the adjectives are two.

<i>Declension 1st.</i>			
Singular.			Plural.
<i>Masc.</i>	<i>Fem.</i>	<i>Neut.</i>	
N. <i>guter,</i>	<i>gute,</i>	<i>gutes.</i>	<i>gute.</i>
G. <i>gutes,</i>	<i>guter,</i>	<i>gutes.</i>	<i>guter.</i>
D. <i>gutem,</i>	<i>guter,</i>	<i>gutem.</i>	<i>guten.</i>
A. <i>guten,</i>	<i>gute,</i>	<i>gutes.</i>	<i>gute.</i>

<i>Declension 2d.</i>			
N. <i>gute,</i>	<i>gute,</i>	<i>gute.</i>	<i>guten.</i>
G. <i>guten,</i>	<i>guten,</i>	<i>guten.</i>	<i>guten.</i>
D. <i>guten,</i>	<i>guten,</i>	<i>guten.</i>	<i>guten.</i>
A. <i>guten,</i>	<i>gute,</i>	<i>gute.</i>	<i>guten.</i>

Remarks on Adjectives.

Adjectives, or the accidents of nouns, are by the Germans divided into two classes, *quality* and *circumstance*.

The *first* class comprehends those accidents which are inherent in the noun itself; as, *roth*, red; *viereckig*, square; *gut*, good, &c.

The *second*, those which are independent of it. To this latter are referred the *articles*, *numerals* and *pronouns*.

As many substantives admit not of different variations in all their cases, and consequently ambiguity might arise, this inconvenience is, in some degree, obviated, either by the termination of the *article*, or of the *adjective*.

Rule I. An adjective, if it be preceded by the article *der*, by a numeral, or by any pronoun, whose

whose nominatives singular have the terminations *r, e, s*, is declined according to the second declension. Of this description are, *der, aller, mancher, jeder, dieser, jener; derselbe, derjenige, solcher, welcher, beide**, ex. gr. *der gute Mann*, the good man; *dieser fromme Vater*, this pious father; *mancher kluge Mann*, many a prudent man; *manchem bösen Menschen*, to many a wicked man, &c. EXCEPT *unser, euer*, and *ihr*; for the *er* and *r* are not, properly speaking, the inflection of the Nominative.

The same rule must be observed if more than one adjective follows the article, &c. as, *dieser alte brave Mann*, this brave old man; *jene schöne rothe Blumen*, those beautiful red flowers, &c.

Rule II. An adjective, if it be preceded by the article *ein*, or by a pronoun, whose Nominative and Accusative singular have not the termination of the first declension (*er, e, es*, and *en, e, es*,) assumes these terminations in the Nominative and Accusative singular, but in all other cases and genders both numbers terminate in *en*.

Of this description are *ein* (the article as well as numeral), *kein, viel, wenig, mehr*; the possessives, *mein, dein, sein, unser, euer, ihr, dero*; and the personals *ich, du, er*, &c. ex. gr. *ich armer Mann*, me a poor man; *mir armen* (not *armem*) *Manne*, to me a poor man; *du gute Seele*, thou good soul; *ein schönes*

* *Beide*, both, is from its nature only plural, but admits of all the variations of case.

schönes Kind, a fine child ; *mein eigenes Haus*, my own house ; *meinem eigenen Hause*, to my own house ; *mit dero gütigen Erlaubnisz*, with your kind permission.

The same rule must be observed, if more than one adjective follow the article or pronoun ; as, *dein guter, alter, ehrlicher Vater*, thy good, old, honest father ; *ein einiger lieber Sohn*, one only dear son.

As an exception to the two preceding rules, it may be observed, that the *Nominative*, *Vocative*, (which is like the former) and *Accusative* plural, sometimes terminate in *e* ; as, *meine arme Lippen*, my poor lips, &c.

Rule III. If an adjective, not preceded by any other word, goes before a substantive, it is declined according to the first declension ; ex. gr. *rother Wein*, red wine ; *gehorsame Kinder*, obedient children.

If two or more adjectives, not preceded by any other word, go before a substantive, the first is declined according to the *first* declension, and the others adopt the *second* rule ; that is, the *Nominative* and *Accusative* cases singular terminate in *er*, *e*, *es*, and *en*, *e*, *es*, respectively, and all other cases and genders of both numbers terminate in *en* ; ex. gr. *guter, weiser Vater*, good, wise, father ; *gutem, weisen Vater*, to a good, wise, father ; *reife, süsse Frucht*, ripe, sweet, fruit ; *reifer, süssen Frucht*, of ripe, sweet, fruit.

If a numeral precedes an adjective, in those cases,

cases, where the numeral has not the terminations of the first declension, the adjective assumes them : in all other cases, the adjective follows the *second* declension ; ex. gr. *zwei lange Tage*, two long days ; *zweier langen Tage*, of two long days ; *drei baare Thaler*, three ready dollars , *i. e.* ready money ; *dreier baaren Thaler*, of three ready dollars.

The Genitive singular of the masculine and neuter genders, to avoid the repetition of this letter *s*, are sometimes made to terminate in *en* ; as, *gerades Weges*, straight course ; *hiesiges Ortes*, this present place ; are better expressed by *geraden Weges*, *hiesigen Ortes* ; the termination of the substantive preventing any doubt respecting the case.

For a similar reason, the Dative case of adjectives ending in *m* ; as, *arm*, poor ; *angenehm*, agreeable ; *vornehm*, noble, &c. sometimes ends in *en* rather than *em*.

Some German adjectives admit of no declension : for instance, the word *allerhand*, several, sundry ; and those which are compounded with *halb*, or the syllable *lei* ; as, *allerhand Sachen*, various sorts of things ; *zweierlei Dinge*, two different things*.

Adjectives are capable of being converted into substantives, which may be done in two ways.

1. *Elliptically*, when a substantive is understood;

T 2

as,

* *Ganz* and *halb*, used without an article, are indeclinable, as in English ; as, *ganz Deutschland*, all Germany ; *halb England*, half England.

as, *der Gelehrte (Mann)*, the learned man, or scholar; *die Schöne (Frau)*, the fair lady; *die Bekannte (Frau)*, the female acquaintance, &c.

2. *Abstractedly*, which follow a different manner; as, *das Blau*, the colour of blue; *das Weis*, the colour of white; *das Rund*, a round substance, &c.

We find, sometimes, two adjectives of the same termination going before a substantive; the termination of the first is generally suppressed, for the sake of brevity; as, *ein schwarz- und weisser Hut*, a black and white hat; *ein genüg- und arbeitsamer Mann*, a contented and industrious man; for *ein schwarzer und weisser Hut*, *ein genügsamer und arbeitsamer Mann*.

Observation. All participles are of the nature of adjectives, and are capable of the same modifications.

DEGREE OF COMPARISON.

Words, denoting *qualities*, are capable of degrees of comparison: these are the *adjectives*, and in some measure the *adverbs*.

Their comparison is generally effected by two degrees; one of them, conveying the idea *more*, which is called *comparative*; and the other expressing the notion *most*, and is called *superlative*.

As these degrees of comparison correspond with those in the English language, the student will learn to form them with the greatest facility.

If, for instance, in the English, the adjective
wise

wise is to be formed into a comparative degree, it is to be done by the addition of the letter *r*, and the superlative by adding *st* ; as, *wise*, *wiser*, *wisest*, which is the same case in German. Let us now consider the formation of both degrees in the German language.

1. THE COMPARATIVE DEGREE.

Take any adjective in its radical state ; as, *weise*, prudent ; *schön*, handsome ; or *enge*, narrow, which is called the positive, add to any of them the letter *r*, when it ends in *e*, or if not, the syllable *er*, and you have the comparative ; as, *weise*, *weiser* ; *schön*, *schöner* ; *enge*, *enger*.

The declension of the comparatives follow that of the positive.

Remarks on the comparative Degree.

1. Monosyllabic adjectives change the vowels *a*, *o*, *u*, into their diphthongs, *ä*, *ö*, *ü* ; as *arm*, poor ; *ärmer* ; *lang*, long ; *länger* ; *kurz*, short ; *kürzer*, &c.

2. The comparative is always followed by *als* or *denn*, as or than ; ex. gr. *Georg ist reicher als*, or *denn Martin*, George is richer than Martin ; *Heliodora ist schöner als Helena*, Heliodora is handsomer than Helena, &c.

2. THE SUPERLATIVE DEGREE.

In adding to the positive, or the first form of adjectives, the syllable *ste*, or *este*, which gives them
the

the superlative degree ; as, *schön*, handsome ; *schönste* ; *groß*, great ; *größeste*, &c.

The declension of the superlative is the same as that of the positive ; ex. gr.

der schönste, die schönste, das schönste.

— *größeste, — größeste, — größeste, or*

— *größte, — größte, — größte.*

In the following words, the vowels remain unaltered through all the degrees.

bunt, of various colours. *morsch*, squashed.

fahl, fallow.

munter, lively.

falsch, false.

plump, clownish.

froh, happy.

roh, raw.

hohl, hollow.

rund, round.

hold, kind.

sacht, soft.

kahl, bold.

satt, satiated.

karg, tenacious.

starr, benumbed.

knapp, close.

stolz, proud.

lahm, lame.

straff, straight.

los, loose.

stumm, dumb.

matt, faint.

and those ending in *haft* and *sam* ; as,

lasterhaft, vicious ;

tugendhaft, virtuous ;

furchtsam, fearful.

The superlative is always followed by *von*, or *unter*, or by the Genitive case alone ; as, *er ist der beste von seinen Knechten*, he is the best of his servants ; or, *er ist der beste unter seinen Knechten*, he is the best among his servants ; or, *er ist der beste seiner Knechte*.

The

The following adjectives are irregular in their comparison :

bald, soon ; *eher*, sooner ; *am ehesten*, the soonest.

bös, bad ; *schlimmer*, worse ; *am schlimmsten*, the worst.

gern, willing ; *lieber*, more willing ; *am liebsten*, most willing.

gut, good ; *besser*, better ; *am besten*, best.

hoch, high ; *höher*, higher ; *am höchsten*, highest.

nahe, near ; *näher*, nearer ; *am nächsten*, nearest.

viel, much ; *mehr*, more ; *am meisten*, most.

PRACTICE, ELUCIDATING SECTION THE SECOND.

AUFTRITT.

GRAF FIESKO. (*ein Mohr tritt schüchtern ins Zimmer, und sieht sich überall sorgfältig um ; FIESKO faszt ihn scharf und lang ins Auge.*)
Was willst du ?—Wer bist du ?

MOHR.

SCENE.

COUNT FIESCO. (*a Moor entering with an appearance of timidity, and looking round cautiously, while FIESCO looks steadfastly and sternly at him.*)
What wouldst thou have ?
—Who art thou ?

MOOR.

* This interesting scene which I have selected, is well calculated to impress the student with a better knowledge of the rules he has already perused in the preceding part of the work. It is taken from the chef d'œuvre of Schiller, intitled : *die Verschwörung in Genua* ; to which I have added my own translation, to render it more intelligible. The scene itself is striking and full of humour. It exhibits a Moor endeavouring to assassinate count Fiesco.

MOHR. (*wie oben.*) Ein Sklave der Republick.

FIESKO. Sklaverei ist ein elendes Handwerk. (*immer ein scharfes Aug auf ihn*) Was suchst du?

MOHR. Herr ich bin ein ehrlicher Mann.

FIESKO. Häng immer diesen Schild vor dein Gesicht hinaus, das wird nicht überflüssig seyn; — aber was suchst du?

MOHR. (*sucht ihm immer näher zu kommen, FIESKO weicht aus.*) Herr, ich bin kein Spitzbube.

FIESKO. Es ist gut dasz du das befügst, und—doch wieder nicht gut. (*ungeduldig*) Aber was suchst du?

MOHR. (*rückt wieder näher.*) Seid ihr der Graf Fiesko?

FIESKO. (*stolz.*) Die Blinden in Genua kennen meinen Tritt.—Was soll dir der Graf?

MOHR. (*hart an ihn.*) Seid auf eurer Hut Fiesko?

FIESKO. (*springt auf die andere Seite.*) Das bin ich wirklich.

MOHR.

MOOR. (*as above.*) A slave of the republic.

FIESCO. Slavery is a wretched profession. (*his eyes still fixed on the Moor.*) What dost thou seek for?

MOOR. Sir, I am an honest man.

FIESCO. Thou well may'st assume this veil, it may not be superfluous; — but what seekest thou?

MOOR. (*attempting to approach him, FIESCO draws back.*) Sir, I am no villain.

FIESCO. 'Tis well that thou say'st so: and yet, 'tis not well. (*impatiently*) However, what dost thou seek?

MOOR. (*still endeavouring to approach.*) Are you count Fiesco?

FIESCO. (*haughtily.*) Even the blind in Genoa know my steps. What would'st thou with the count?

MOOR. (*approaching nearer to him.*) Be on your guard, Fiesco!

FIESCO. (*springs hastily to the other side.*) That, indeed, I am.

MOOR.

MOHR. (*wie oben.*) Man hat nichts guts gegen euch vor Graf.

FIESKO. (*retirirt sich wieder.*) Das seh ich.

MOHR. Hütet euch vor dem Doria !

FIESKO. (*tritt ihm vertraut näher.*) Freund ! solt ich dir doch wohl unrecht gethan haben ? diesen Namen fürchte ich wirklich.

MOHR. So flieht vor dem Mann. Könnt ihr lesen ?

FIESKO. Eine kurzweilige Frage. Du bist bei manchem Kavalier herumgekommen. Hast du etwas schriftliches ?

MOHR. Euren Namen bei armen Sündern. (*erreicht ihm einen Zettel, und nistet sich hart an ihn.* FIESKO tritt vor einen Spiegel und schielt über das Papier. Der MOHR geht laurend um ihn herum, endlich zieht er den Dolch und will stossen.)

FIESKO. (*dreht sich geschickt und fährt nach dem Arm des Mohren.*) Sachte Kannaille !

MOOR. (*continuing to approach.*) Evil designs are formed against you, Count.

FIESCO. (*still drawing back.*) That I perceive.

MOOR. Beware of Doria !

FIESCO. (*approaching him with an air of confidence.*) Perhaps, friend, my suspicions have wronged thee.—Doria is indeed the name I dread.

MOOR. Then avoid him. Can you read ?

FIESCO. A strange question ! However, thou hast been acquainted, it seems, with many of our nobles. Art thou possessed of any writings ?

MOOR. Your name is inscribed in the fatal list of those who are doomed to die. (*presents a paper, and nestles up close to Fiesco, who is standing before a looking-glass, and glancing over the paper. The Moor, leering, steals round him, draws a dagger, and is going to stab him.*)

FIESCO. (*turning round dexterously, and seizing the Moor's arm.*) Softly, scoundrel !

U

(wrests

naile! (*entreiszt ihm den Dolch.*) (*wrests the dagger from him.*)

MOHR. (*stampft wild auf den Boden.*) Teufel. — Bitt' um Vergebung. (*will sich abführen.*)

FIESKO. (*packt ihn, mit starker Stimme.*) Stephano! Drullo! Antonio! (*den Mohren an der Gurgel.*) Höllische Büberei. (*Bedienten.*) Bleib und antworte! Du hast schlechte Arbeit gemacht; an wen hast du deinen Taglohn zu fordern?

MOHR. (*nach vielen vergeblichen Versuchen sich wegzustehlen, entschlossen.*) Man kann mich nicht höher hängen als der Galgen ist.

FIESKO. Nein! tröste dich! nicht an die Hörner des Monds, aber doch hoch genug, dasz du den Galgen für einen Zahnstocher ansehen sollst. Doch deine Staatsklugheit war zu schlau, als dasz ich sie deinem Mutterwitz zutrauen sollte. Sprich also, wer hat dich gedungen?

MOHR. Herr, einen Schurken könnt ihr mich schimpfen,

MOOR. (*stamps in a frantic manner.*) The devil! — I beg your pardon! (*he attempts to retire.*)

FIESCO. (*seizing him, calls with a loud voice.*) Stephano! Drullo! Antonio! (*holding the Moor by the throat.*) Stay, my good friend! hellish villainy! (*servants enter.*) Stay, and answer! Thou hast performed thy task in a bungling manner; who pays thee wages?

MOOR. (*after several fruitless attempts to escape, resolutely answers.*) I cannot be hanged higher than the gallows.

FIESCO. No! be comforted; not on the horns of the moon; but yet so high, that on beholding the gallows it shall appear to thee as small as a toothpick. Yet thy design was too politic to originate in thy own contrivance. Say then, who has hired thee?

MOOR. Sir, you may call me a rascal, but I must entreat

pfen, aber den Dummkopf verbitt ich.

FIESKO. Ist die Bestie stolz? Bestie sprich, wer hat dich gedungen?

MOHR. (*nachdenkend.*) Hum! So wär ich doch nicht allein der Narr?—Wer mich gedungen hat?—Und waren's doch nur 100 magere Zechinen!—Wer mich gedungen hat?—Prinz *Gianettino*.

FIESKO. (*erbittert auf und nieder.*) Hundert Zechinen und nicht mehr für des Fiesko Kopf! (*hämis.*) Schäme dich Kronprinz von Genua. (*nach einer Schatouille eilend.*) Hier Bursche sind 1000 und sag deinem Herrn er sey ein knickiger Mörder! — (*der Mohr betrachtet ihn von Fusz bis zum Wirbel.*)—Du besinnst dich Bursche? — (*der Mohr nimmt das Geld, setzt es nieder, nimmt es wieder, und besieht ihn mit immer steigendem Erstaunen.*) Was machst du Bursche? (*der Mohr wirft das Geld entschlossen auf den Tisch und sagt:*) Herr! das Geld habe ich nicht verdient.

FIESKO. Schafskopf von einem

treat you to leave out block-head.

FIESCO. Is the rascal proud? Speak, scoundrel, who hired you?

MOOR. (*meditating.*) Hum! So then I was not the only fool? — Who hired me? — It was but a hundred thin sequins! — Who hired me? — Prince *Gianettino*.

FIESCO. (*angrily crossing the room.*) A hundred sequins, and no more for Fiesco's life! (*contemptuously.*) Shame on thee, heir to the chief magistrate of Genoa. (*hastening to an escritoir.*) Here, fellow, are a thousand for thee; and tell thy master he is a mean assassin.—(*the Moor surveys him from head to foot.*)—How! dost thou hesitate, fellow?—(*the Moor takes up the money, lays it down, takes it up again, and looks at Fiesco with increased astonishment.*) What art thou doing, fellow?—(*the Moor resolutely throwing the money on the table, and says:*) Sir! that money I have not worked for.

FIESCO. Thou foolish scoun-

einem Gauner ! den Galgen hast du verdient. Der entrüstete Elephant zertritt Menschen, aber nicht Würmer. Dich würd' ich hängen lassen wenn es mich nur so viel mehr als zwey Worte kostete.

MOHR. (*mit einer frohen Verbeugung.*) Der Herr sind gar zu gütig.

FIESCO. Behüte Gott, nicht gegen dich. Es gefällt mir nun eben, dasz meine Laune einen Schurken wie du bist, zu etwas und nichts machen kann, und darum gehst du frei aus. Begreife mich recht. Dein Ungeschick ist mir ein Unterpfand des Himmels, dasz ich zu etwas groszem aufgehoben bin, und darum bin ich gnädig, und du gehst frei aus.

MOHR. (*treuherzig.*) Schlagt ein Fiesko ! Eine Ehre ist der andern werth. Wenn jemand auf dieser Halbinsel eine Gurgel für euch überzählig hat, befiehlt ! und ich schneide sie ab unentgeltlich.

FIESCO. Eine höfliche Bestie ! sie will sich mit fremder Leute

scoundrel ! thou hast deserved the gallows, but the offended elephant tramples on men and not worms. Thy life is at my command, and wast thou of more importance, thou should'st die.

MOOR. (*bowing contentedly.*) Sir, you are too good.

FIESCO. What, towards thee ! God forbid ! No ; I am pleased to think my nod can save or annihilate such a villain. 'Tis that which saves thee. Mark my words. I regard thy miscarriage as an omen of my future success. 'Tis this that renders me indulgent, and preserves thy life.

MOOR. (*confidentially.*) Fiesco, your hand ! One good turn deserves another. If any man in this half starved island has a superfluous throat, command me, and I'll cut it gratis.

FIESCO. An obliging scoundrel ! He will return me thanks

Leute Gurgeln bedanken.

MOHR. Wir lassen uns nichts schenken, Herr! unser eins hat auch Ehre im Leibe

FIESKO. Die Ehre der Gurgelschneider! —

MOHR. — Ist wohl feuerfester als eurer ehrlichen Leute; sie brechen ihre Schwüre dem lieben Herrgott; wir halten sie pünktlich dem Teufel.

FIESKO. Du bist eindrolliger Gauner.

MOHR. Freut mich dasz ihr Geschmack an mir findet. Setzt mich erst auf die Probe ihr werdet einen Mann kennen lernen der sein Exerzium aus dem Stegreif macht. Fordert mich auf. Ich kann euch von jeder Spitzbubenzunft ein Testimonium aufweisen, von der untersten bis zur höchsten.

FIESKO. Was ich nicht höre! (*indem er sich niedersetzt.*) Also auch Schelmen erkennen Gesetze und Rangord-

thanks by cutting the throats of others.

MOOR. Men, like me, Sir, receive no favour without acknowledgement. We know what honor is.

FIESCO. The honor of cut-throats—

MOOR. — Is, perhaps, more to be relied on, than that to which men of character pretend. They break their oaths made in the presence of God; we punctually keep ours, which are made to the devil.

FIESCO. Thou art a strange rascal.

MOOR. I am happy to meet your approbation. Put me to the proof, and you will find me a man, who is thoroughly master of his profession. Challenge me. I can produce you a testimonial from every fraternity of villains, from the lowest to the highest.

FIESCO. What do I hear! (*sitting down.*) That there are laws and degrees of rank even among villains? Then let

ordnung? Lasz mich doch von der untersten hören.

MOHR. Pfui, gnädiger Herr! dasz ist das verächtliche Heer der *langen Finger*. Ein elend Gewerb, das keinen groszen Mann ausbrütet, arbeitet nur auf Karbatsche und Raspelhaus, und führt —höchstens zum Galgen.

FIESKO. Ein reizendes Ziel, ich bin auf die bessere begierig.

MOHR. Das sind die *Spionen* und *Maschinen*. Bedeutende Herren, denen die Groszen ein Ohr leihen, wo sie ihre Allwissenheit hohlen, die sich wie Blutigel in Seelen einbeissen, das Gift aus dem Herzen schlürfen, und an die Behörde speien.

FIESKO. Ich kenne das — fort.

MOHR. Der Rang trift nunmehr die Meuter, Giftmischer, und alle die ihren Mann langhinhalten und aus dem Hinterhalt fassen. Feige Mem-

let me hear you describe the lowest class.

MOOR. Fie, gracious Sir! They are the detestable host of *long fingered gentry*, commonly called pick-pockets. It is a contemptible class that never produces a man of genius — 'tis confined to the whip and house of correction, and at best can only lead—to the gallows.

FIESCO. A charming goal! I am desirous to hear the character of the superior.

MOOR. These are *spies* and *informers*. — Tools of importance to the great, who from their secret information pretend to omniscience. Villains thar insinuate themselves into the souls of men like leeches, to draw their secrets—they suck poison from the heart, and spit it forth against the very source from whence it came.

FIESCO. I know them— proceed.

MOOR. Then come the conspirators, villains that deal in poison, and *bravoes* that rush upon their victims from dark hiding places. Cowards they

Memmen sinds oft, aber doch Kerls, die dem Teufel das Schulgeld mit ihrer armen Seele bezahlen. Hier thut die Gerechtigkeit schon etwas übriges, streckt ihre Knöchel aufs Rad, und pflanzt ihre Schlauköpfe auf Spiesze. Das ist die dritte Zunft.

FIESKO. Aber, sprich doch wenn wird die deinige kommen?

MOHR. Bliz! gnädiger Herr. Das ist eben der Pfiff. Ich bin durch diese alle gewandert. Mein Genie geilte frühzeitig über jedes Gehege. Gestern Abend machte ich mein Meisterstück in der *Dritten*, vor einer Stunde war ich ein Stümper in der *Vierten*.

FIESKO. Diese wäre also?

MOHR. (*lebhaft.*) Das sind Männer. (*in Hitze.*) die ihren Mann zwischen vier Mauern aufsuchen, durch die Gefahr eine Bahn sich hauen. ihm gerade zu Leibe gehen, mit dem ersten Grusz ihm den Groszendank für den
zwei-

they often are, but yet fellows who sell their souls to the devil; and even there get but a scurvy bargain. The hand of justice binds their limbs to the wheel, or fixes their cunning heads on spikes.—This is the third class.

FIESCO. But speak! when comes thy own class?

MOOR. Patience, my Lord. That is the very point I have reached. Already I have travelled through the description of them all; my genius soon soared beyond their capacity. 'Twas but last night, I performed my master-piece in the *third*—an hour ago I attempt the *fourth*—and proved a bungler.

FIESCO. And how do you describe that class?

MOOR. (*animated.*) They are men (*with warmth*) who press right onward to their object, cutting their way through danger. They strike at once, and by their first salute, save him, whom they approach, the trouble of re-
turning

zweiten ersparen. Unter uns. Man nennt sie nur die Extra-post der Hölle : wenn Mephistofeles einen Gelust bekommt, brauchts nur einen Wink, und er hat den Braten noch warm.

FIESKO. Du bist ein hartgesottener Sünder. Einen solchen vermiszt ich längst. Gieb mir deine Hand. Ich will dich bei mir behalten.

MOHR. Ernst oder Spasz?

FIESKO. Mein völliger Ernst, und gebe dir 1000 Zechinen des Jahrs.

MOHR. Topp Fiesko ! Ich bin euer, und zum Henker fahre das Privatleben. Braucht mich wozu ihr wollt. Zu eurem Spürhund, zu eurem Parforcehunde, zu eurem Fuchs, zu eurer Schlange, zu eurem Kuppler und Henkersknecht. Herr zu allen Kommissionen, nur bei Leibe ! zu keiner ehrlichen — dabei benehme ich mich plump wie Holz.

FIESCO. Sei unbesorgt. Wem ich ein *Lamm* schenken will, lasz ichs durch keinen *Wolf* überliefern. Geh also gleich morgen durch Genua

turning thanks for a second. Among ourselves they are called the swiftest messengers of hell : and when Beelzebub is hungry, at the first hint, they send his victims to him smoaking in their blood.

FIESCO. Thou art a hardened wretch. — Such a tool I have long wanted. Give me thy hand. I will take thee into my service.

MOOR. Do you speak in earnest or in jest?

FIESCO. Most positively in earnest, and I'll pay thee yearly a thousand sequins.

MOOR. Done, Fiesco ! — I am your's — and may the devil take my private life — Employ me in what ever you will. — I'll be your setter, or your bloodhound — your fox, your viper — your pimp, your hangman. Employ me, Sir, in all commissions ; but, for God's sake ! let them not be honest ones — in those I am as stupid as a block.

FIESCO. Fear not : when I make a present of a *lamb*, I never make a *wolf* the messenger. Go thou through Genoa to-morrow, and sound the

Genua, und untersuche die Witterung des Staats. Lege dich auf Kundschaft wie man von der Regierung denkt und vom Haus Doria flüstert, sondire daneben, was meine Mitbürger von meinem Schlaffenleben und meinen Liebesromanen halten. Ueberschwemme ihr Gehirne mit Wein, bis ihre Herzensmeinungen überlaufen. Hier hast du Geld, spende davon unter den Seidenhändlern aus.

MOHR. (*sieht ihn bedenklich an.*) Herr!

FIESKO. Angst darf dir nicht werden. Es ist nichts ehrliches.—Geh, rufe deine ganze Bande zu Hülfe. Morgen will ich deine Zeitungen hören. (*er geht ab.*)

MOHR. (*ihm nach.*) Verlaszt euch auf mich. Jetzt ist es früh um vier Uhr.—Morgen um acht habt ihr so viel neues erfahren, als in zweimal siebenzig Ohren geht.

the temper of the people. Narrowly inquire what they think of the government, and of the house of Doria—what of me, my debaucheries, and romantic passions. Charge their heads with wine, until their secret sentiments flow out.—Here's money—lavish it among the silk-manufacturers.

MOOR. (*looks at him thoughtfully.*) Sir!

FIESCO. Be not afraid—there is no honesty in the case.—Go; summon your whole band to thy assistance. Tomorrow I will hear thy report. (*exit.*)

MOOR. (*calling after him.*) Rely on me. It is now four o'clock.—In the morning, by eight to-morrow, you shall hear as much news as twice seventy spies can furnish. (*exit.*)

CHAPTER V.
OF THE VERB.

The verb is not only one of the most essential, but also the easiest and simplest part of speech in the German language, if properly explained; and the method I am about to adopt will, I trust, sufficiently prove my assertion, and convince the student of its peculiar similarity to the English.

I shall arrange the whole under the following heads, *viz.* *Auxiliary—Regular—Irregular—Neuter—Compound—Reflective—Impersonal Verbs.*

I. OF AUXILIARY VERBS.

Verbs called auxiliary, which are indispensably required for a complete conjugation, are *three*.

The first is *haben*, to have, which serves for the formation of the *Preterperfect*, *Preterpluperfect*, and *second Future Tenses*, in the active voice.

Seyn, to be, forms the *Preterperfect*, *Preterpluperfect*, and *second Future* of some neuter verbs, and likewise helps to compose those tenses in the passive voice.

Werden, to become, signifies, 1. a future event, whether in *acting*, *being*, and *suffering*. Thus it expresses the English auxiliaries of the Future Tense, *shall* and *will*: With this qualification it produces all the Future Tenses.—2. It denotes the commencement of a certain state or condition, therefore, when

when joined with a noun, it answers the English *to become*. By the above qualification it may be employed in forming the passive voice.

The foundation of the German verb depends upon the *Present* and *Preterimperfect* of the *Indicative*, the *Infinitive Mood*, and the *Preterite Participle*.—I shall place them at the head of every verb.

Conjugation of the First Auxiliary.

INFINITIVE MOOD.

Haben, to have.

PRESENT TENSE.
Ich habe, I have.

PRETERPERFECT.
Ich hatte, I had.

PRETERITE PARTICIPLE.
Gehabt, had.

INDICATIVE MOOD.

SUBJUNCTIVE MOOD.

Present Tense.

Singular.	Singular.
<i>ich habe</i> , I have.	<i>ich habe</i> , I may have.
<i>du hast</i> , thou hast.	<i>du habest</i> , thou mayest have.
<i>er, (sie, es,*) hat</i> , he, (she, it,) has.	<i>er, (sie, es,) habe</i> , he, (she, it,) may have.
Plural.	Plural.
<i>wir haben</i> , we have.	<i>wir haben</i> , we may have.
<i>ihr habet</i> , or <i>habt</i> , ye, or you have.	<i>ihr habet</i> , (ye,) you may have.
<i>sie haben</i> , they have.	<i>sie haben</i> , they may have.

* *Sie* and *es*, she and it, run through all the tenses and the third person of the singular, of all the verbs.

INDICATIVE MOOD.

SUBJUNCTIVE MOOD.

Preterimperfect.

Singular.	Singular.
<i>ich hatte</i> , I had.	<i>ich hätte</i> , I might have.
<i>du hattest</i> , thou hadst.	<i>du hättest</i> , thou mightest have.
<i>er hatte</i> , he had.	<i>er hätte</i> , he might have.
Plural.	Plural.
<i>wir hatten</i> , we had.	<i>wir hätten</i> , we might have.
<i>ihr hattet</i> , (ye) you had.	<i>ihr hättet</i> , (ye) you might have.
<i>sie hatten</i> , they had.	<i>sie hätten</i> , they might have.

IMPERATIVE MOOD.

Singular.	Plural.
<i>habe du</i> , have thou.	<i>habet ihr</i> , have (ye) you.
<i>habe er</i> , have he.	<i>haben sie</i> , have they.

INFINITIVE MOOD.

Present.	<i>haben</i> , to have.
Preterperf.	<i>gehabt haben</i> , to have had.
Future.	<i>haben werden</i> , to be about to have.

PARTICIPLES.

Present.	<i>habend</i> , having.
Preterite.	<i>gehabt</i> , had.

THE COMPOUND TENSES

Are formed, as in English, by adding the auxiliaries, before-mentioned, to the Infinitive or Participle. *Seyn*, to be, and *haben*, to have, are always

ways joined to a Participle ; *werden*, to become, to an Infinitive. By way of illustration, I shall give the compound tenses of the foregoing auxiliary *haben*.

THE PRETERPERFECT

Is compounded with the Present and Participle Preterite of *haben* ; as,

ich habe gehabt, I have had.

du hast gehabt, thou hast had, &c. &c.

PRETERPLUPERFECT

Is compounded with the Preterimperfect and the former Participle ; as,

ich hatte gehabt, I had had.

du hattest gehabt, thou hadst had, &c. &c.

FUTURE

Is compounded with the Present of *werden*, and the Infinitive of *haben* ; as,

ich werde haben, I shall have.

du wirst haben, thou wilt have, &c. &c.

CONDITIONAL

Is compounded with the Preterimperfect Subjunctive of *werden*, and the Infinitive of *haben* ; as

ich würde haben, I should have.

du würdest haben, thou should'st have, &c.

According to this simple mode are formed the compounds of the subsequent auxiliaries, and all the other verbs, regular or irregular. There is but one thing to be observed, *viz.* that the compound *Preterperfect* and *Pluperfect*, of the following auxiliaries

iliaries, are compounded with the tenses of *seyn*, instead of *haben* ;

ich bin gewesen, I have been, &c.

ich bin geworden, I am become, &c.

Before I proceed with the conjugation of the second auxiliary, I shall make a few remarks, which are of the utmost consequence, and applicable to the subsequent auxiliaries, as well as to all verbs, regular or irregular.

All verbs in general, may be employed in four different manners, *viz.*

1. Affirmative ; as, *ich habe*, I have.
2. Negative ; — *ich habe nicht*, I have not.
3. Interrogative ; — *habe ich ?* have I ?
4. Negative and } — *habe ich nicht ?* have I not?
Interrogative ; }

The following are the principal negations in German, which are put after the verb ; as, *nicht*, not ; *kein*, no ; *nichts*, nothing ; *niemals*, never ; *niemand*, no one, nobody, no person.

Examples. ich habe nicht, I have not.

ich bin nicht, I am not.

ich habe kein Geld, I have no money.

ich habe nichts, I have nothing.

ich habe niemals, I have never.

ich sehe niemand, I see nobody.

If it is a question, the personal pronouns are put after the verb ; as,

bin ich ? am I ; *bist du ?* art thou ?

A mix-

A mixture of the former ; as,
bin ich nicht ? am I not ? bist du nicht ? art thou not ? &c.

The relative particles are, *es, davon, dafür, daher, darum, darüber, daraus, damit, da, dabei, daran, hindurch, &c.* all these particles are put after the verb ; as,

ich habe es, I have it.

ich habe es nicht, I have it not, &c.

When it is a question the particles are put after the personal pronouns ; as,

habe ich es ? have I it ?

habe ich es nicht ? have I not it ?

ich habe davon, I have some of it.

habe ich davon ? have I some of it ?

Davon is put after a negation ; as,

ich habe nicht davon, I have none of it,

habe ich nicht davon ? have I none of it ?

This is the same with the particles *da, darin, &c.* as,

er ist da, he is here.

er ist nicht da, he is not here.

ist er da ? is he here ?

ist er nicht da ? is he not here ?

verlaszt euch darauf, rely upon it.

seyd ihr Geldes benöthiget ? are you in want of money ?

hat er einen Sohn ? has he a son ?

ja, er hat einen, yes, he has one.

wie viele sind ihrer ? how many are there of them ?

es sind ihrer sechs, there are six.

da sind andere, there are others, &c. &c.

Con-

Conjugation of the Second Auxiliary.

INFINITIVE MOOD.

Seyn, to be.

PRESENT TENSE.

Ich bin, I am.

PRETERIMPERFECT.

Ich war, I was.

PRETERITE PARTICIPLE.

Gewesen, been.

INDICATIVE MOOD.

SUBJUNCTIVE MOOD.

Present Tense.

Singular.

*ich bin, I am.**du bist, thou art.**er ist, he is.*

Plural.

*wir sind, we are.**ihr seid, (ye) you are.**sie sind, they are.*

Singular.

*ich sey, I may be.**du seyst, or seyst, thou
mayest be.**er sey, he may be.*

Plural.

*wir seyen, or seyn, we
may be.**ihr seyed, or seyd, (ye)
you may be.**sie seyen, or seyn, they
may be.*

Preterimperfect.

Singular.

*ich war, I was.**du warest, or warst, thou
wast.**er war, he was.*

Plural.

*wir waren, we were.**ihr waret, or wart, (ye)
you were.**sie waren, they were.*

Singular.

*ich wäre, I might be.**du wärest, thou mightest
be.**er wäre, he might be.*

Plural.

*wir wären, we might be.**ihr wäret, (ye) you might
be.**sie wären, they might be.*

IMPERATIVE MOOD.

Singular.	Plural.
<i>sey du</i> , be thou.	<i>seyd ihr</i> , be (ye) you.
<i>sey er</i> , be he.	<i>seyn sie</i> , be they.

INFINITIVE MOOD.

Present.	<i>seyn</i> , to be.
Preterperfect.	<i>gewesen seyn</i> , to have been.
Future.	<i>seyn werden</i> , about to be.

PARTICIPLES.

Present.	<i>seyend</i> , being.
Preterite.	<i>gewesen</i> , been

Conjugation of the Third Auxiliary.

INFINITIVE MOOD.

Werden, to become.

PRESENT TENSE.

Ich werde, I become.

PRETERIMPERFECT.

Ich ward, or *wurde*, I became.

PRETERITE PARTICIPLE.

Geworden, or *worden*, become.

INDICATIVE MOOD.

SUBJUNCTIVE MOOD.

Present Tense.

Singular.	Singular.
<i>ich werde</i> , I become.	<i>ich werde</i> , I may become.
<i>du wirst</i> , thou becomest.	<i>du werdest</i> , thou mayest become.
<i>er wird</i> , he becomes.	<i>er werde</i> , he may become.

INDICATIVE MOOD.

SUBJUNCTIVE MOOD.

Present Tense.

Plural.	Plural.
<i>wir werden</i> , we become.	<i>wir werden</i> , we may become.
<i>ihr werdet</i> , (ye) you become.	<i>ihr werdet</i> , (ye) you may become.
<i>sie werden</i> , they become.	<i>sie werden</i> , they may become.

Preterimperfect.

Singular.	Singular.
<i>ich ward</i> , or <i>wurde</i> , I became.	<i>ich würde</i> , I might become.
<i>du wardst</i> , or <i>wurdest</i> , thou becamest.	<i>du würdest</i> , thou mightest become.
<i>er ward</i> , or <i>wurde</i> , he became.	<i>er würde</i> , he might become.
Plural.	Plural.
<i>wir wurden</i> , we became.	<i>wir würden</i> , we might become.
<i>ihr würdet</i> , (ye) you became.	<i>ihr würdet</i> , (ye) you might become.
<i>sie wurden</i> , they became.	<i>sie würden</i> , they might become.

IMPERATIVE MOOD.

Singular.	Plural.
<i>werde du</i> , become thou.	<i>werdet ihr</i> , become (ye) you.
<i>werde er</i> , become he.	<i>werden sie</i> , become they.

INFINITIVE MOOD.

Present. *werden*, to become.

Preterperf. *geworden*, or *worden seyn*, to have become.

Future. *werden werden*, to be about to become.

PARTICIPLES.

Present. *werdend*, becoming.

Preterite. *geworden*, or *worden*, become.

Observations on the Auxiliary Verbs.

Many verbs in the English are used as auxiliaries, which in German are not required. It is true, they have formerly been introduced under that denomination, but modern grammarians no longer consider them as useful, being merely combined with other verbs, which they govern in the Infinitive Mood; but if they were admitted as helping verbs, their number might be still increased. For that reason, I have adopted, only those that are real auxiliaries, by the means of which a complete conjugation can be performed; consequently the three foregoing ones, which have been given at full length, alone come under this description.

Those which have been formerly considered as auxiliaries, are

Ich mag, I may.

The application is nearly the same as in English. It has been exhibited under the head of the Irregular Verbs, together with the subsequent ones. I here treat of its various significations, in particular,

which is briefly this : *sie mag lachen, er mag weinen*, she may laugh, he may cry ; *ich mag dieses Brod nicht*, I do not like this bread ; *es möchte sich ereignen*, it might happen ; *mögen sie Austern ?* do you like oysters ?—*nein, ich mag keine*, no, I do not like them ; *ich mag nichts mehr*, I do not like any more, &c.

Ich will, I will.

This verb is not, as in English, merely confined to denote futurity, as the latter is always and solely expressed by the auxiliary *werden*. *Wollen sie ausreiten ?* will you take a ride (on horseback) ? *was wollen sie trinken ?* what will you drink ? *ich will zu Fusze gehen*, I will walk ; *wie viel wollen sie geben ?* how much will you give ? *wollen sie die Gütigkeit haben, auf mich zu warten ?* will you have the kindness to wait for me ? *wie wollen sie diesen Tag zubringen ?* how will you spend this day ?

Ich soll, I shall.

This verb is only used in German to form a kind of indefinite Future ; *ex. gr. sollte sich der Wind ändern, so wollen wir absegeln*, should the wind change, then we will set sail ; *wenn das so seyn sollte*, if that should be so ; *soll ich ihnen vorlegen ?* shall I help you ? *sie sollen es übermorgen haben*, you shall have it the day after to-morrow ; *was soll das ?* what does that mean ? *was soll ich, du, er, or sie ?* what shall I, thou, he, or she.*

Ich

* We meet with many such phrases, of the latter sort, in

Ich kann, I can.

It answers also to the English, I may, I know, I understand ; as, *sie können das haben, wenn sie wollen*, you may have that, if you like ; *können sie deutsch sprechen ?* do you speak German ? *kann ich mich darauf verlassen ?* may I depend upon it ? *das können sie sehr leicht bekommen*, that you may easily get ; *wir können nicht eher speiszen*, we cannot dine sooner, &c.

Ich darf, I dare.

With the negative, it answers the English *must not*, implying a prohibition ; but it never denotes courage, nor challenge, nor defiance, as *to dare* in English. In German it is generally joined with the infinitive, and frequently understood ; as, *sie dürfen nur befehlen*, you need but command ; *darf ich das thun ?* dare I do that ? *sie dürfen es nicht thun*, you dare not do it, &c.

Ich muss, I must.

This is much the same as the English in its meaning ; as, *ich muss es thun*, I must do it ; *ich musste es sagen*, I was obliged to tell it ; *ich muss einen Brief schreiben*, I must write a letter ; *sie müssen erscheinen*, they must appear, &c.

Ich lasse, I let.

Which serves in English as an auxiliary verb,
for

in common conversation, after *soll* ; as, *was soll ich (machen, or thun,) &c.*

for forming the Imperative Mood ; in German it has seldom the same construction. It has, however, nearly the same signification in most of the English phrases, a few excepted, *ex. gr. das lässt sich nicht ertragen*, that is not to be borne, or it is intolerable ; *wollet ihr mir die Waare nicht lassen ?* will you not let me have the merchandise ? *lassen sie mich gehen*, let me alone ; *lassen sie das stehen*, let that alone ; *lasset ihn herein kommen*, let him come in.

Some farther Remarks on the Auxiliary Verbs.

1. The English frequently join the auxiliary *to be*, with the Participle Present ; as, *I am writing*, *I was writing*, &c. This combination of the auxiliary is unknown to the German language, in which the definite time is not distinguished from the others. *Ich schreibe*, I write, or I am writing ; *ich schrieb*, I wrote, or I was writing, stands for both.

2. The English verb *do*, marking the action or time with greater energy and distinction ; as, *I do love* ; and which is also necessary in English, in interrogative and negative sentences, is become obsolete in German. We, now and then, hear it among the lower classes of people ; as, *ich thue ihm schreiben*, I do write to him ; *ich that lieben*, I did love ; *thun sie mir erlauben*, do permit me, &c. This mode of speaking is totally wrong and vulgar.

3. The Preterimperfect in the third auxiliary,
werden,

werden, of the Indicative, the *first* and *third* person are *wurde*, which is only used in common life, but *ward* in sublime writings. The *second* person *wardst*, is rather too hard and unusual.

4. The Participle Preterperfect is always *geworden*, whenever the verb expresses a complete predicate ; as, *ich bin krank geworden*, I have (become) been ill. However, it loses its additional particle, when it becomes an auxiliary ; as, *ich bin geschlagen worden*, I have been beaten.

II. OF REGULAR VERBS.

Regular verbs are those, which are conjugated according to certain established and invariable rules. They retain their radical vowel through all their *moods*, *tenses*, and *persons*, forming their Preterimperfect in *te*, and their Preterparticiple in *et*, or simply *t*. The Imperative singular takes sometimes an *e*, for the sake of the sound.

Most of the German verbs are regular, and consequently one specimen of conjugation' will be sufficient. According to the perspicuous exhibition, which I am about to lay before the student, he will readily and with pleasure perceive, how similar the construction of the German verb is to the English.

General Rules, respecting the Regular Verbs.

1. The Preterperfect and Pluperfect is always compounded with *haben*, but if it be a *neuter* verb of a particular description, with *seyn*, and the Preterite

terite Participle; the Future and Infinitive, with *werden*.

2. The *first* and *third* person plural of the Present Tense are always like the Infinitive, and *vice versa*. The *first* and *third* person singular of the Preterimperfect are alike. This rule holds good in all the verbs both regular and irregular.

3. The Preterite Participle has every where the syllable *ge* prefixed to it, except in compound verbs, which are inseparable, and a few others, forming their Infinitive in *ieren*, or *iren*; as *handthieren*, to handle; *triumphieren*, to triumph; *regieren*, to govern, &c.

4. The radical vowels, as I have observed before, are never changed; and a verb that is considered as regular, would be incorrectly used, by transforming *a* into *ä*, as many have erroneously done in *ich frage*, I ask; *frägst*, *frägt*, instead of *fragst*, *fragt*, &c.

5. The *e* before *st*, in the second person Present Indicative in the singular; before *t* in the third person singular, and second person plural; likewise before *t* throughout the Preterimperfect, and before the same letter in the Preterite Participle, is generally dropped in colloquial composition. In solemn speech, however, it is sometimes retained, particularly if it produces no harshness of sound.

6. In verbs that have the letter *l* or *r* in the last syllable, the *e* of inflexion, after those letters, is always omitted, even in the Infinitive; as,
trauern,

trauern, to mourn, for *traueren*; *dauern*, to last, for *dauern*; *sammeln*, to collect, for *sammeln*, &c.

As there is but one conjugation of the regular verbs, I shall exhibit a general scheme for the others in the following representation :

INDICATIVE MOOD.

SUBJUNCTIVE MOOD.

Present Tense.

Singular.		Singular.	
1st. person, <i>e</i> , as, <i>ich</i> lo- be, I praise.		1st. person, <i>e</i> .	
2d. ——— <i>est</i> , or <i>st</i> .		2d. ——— <i>est</i> .	
3d. ——— <i>et</i> , — <i>t</i> .		3d. ——— <i>e</i> .	
Plural.		Plural.	
1st. person, <i>en</i> .		1st. person, <i>en</i> .	
2d. ——— <i>et</i> , or <i>t</i> .		2d. ——— <i>et</i> .	
3d. ——— <i>en</i> .		3d. ——— <i>en</i> .	

Preterimperfect.

Singular.		Singular.	
1st. person, <i>ete</i> , or <i>te</i> .		1st. person, <i>ete</i> .	
2d. ——— <i>etest</i> , — <i>test</i> .		2d. ——— <i>etest</i> .	
3d. ——— <i>ete</i> , — <i>te</i> .		3d. ——— <i>ete</i> .	
Plural.		Plural.	
1st. person, <i>eten</i> , or <i>ten</i> .		1st. person, <i>eten</i> .	
2d. ——— <i>etet</i> , — <i>tet</i> .		2d. ——— <i>etet</i> .	
3d. ——— <i>eten</i> , — <i>ten</i> .		3d. ——— <i>en</i> .	

IMPERATIVE.

Singular.	Plural.
2d. person, <i>e</i> .	2d. person, <i>et</i> , or <i>t</i> .
3d. ——— <i>e</i> .	3d. ——— <i>en</i> .

INFINITIVE.

Present, *en*.

PARTICIPLES.

Present, *end*.Preterite, *et*, or *t*.

CONJUGATION

of the Regular Active Verb LOBEN, to praise.

INFINITIVE MOOD.

Loben, to praise.

PRESENT TENSE.

Ich lobe, I praise.

PRETERPERFECT.

Ich lobete, or *lobte*, I
praised.

PRETERITE PARTICIPLE.

Gelobet, or *gelobt*, praised.

INDICATIVE MOOD.

SUBJUNCTIVE MOOD.

Present Tense.

Singular.

ich lobe, I praise.*du lobest*, or *lobst*, thou
praisest.*er, (sie, es,) lobet*, or *lobt*,
he, (she, it,) praises.

Plural.

wir loben, we praise.*ihr lobet*, or *lobt*, ye, or
you praise.*sie loben*, they praise.

Singular.

ich lobe, I may praise.*du lobest*, thou mayest
praise.*er, (sie, es,) lobe*, he,
(she, it,) may praise.

Plural.

wir loben, we may praise.*ihr lobet*, (ye,) you may
praise.*sie loben*, they may praise.

INDICATIVE MOOD.

SUBJUNCTIVE MOOD.

Preterimperfect.

Singular.	Singular.
<i>ich lobete, or lobte, I</i> praised.	<i>ich lobete, I might praise.</i>
<i>du lobtest, thou praisedst.</i>	<i>du lobetest, thou mightest</i> praise.
<i>er lobte, he praised.</i>	<i>er lobete, he might praise,</i>
Plural.	Plural.
<i>wir lobten, we praised.</i>	<i>wir lobeten, we might</i> praise.
<i>ihr lobtet, (ye) you praised.</i>	<i>ihr lobetet, (ye) you might</i> praise.
<i>sie lobten, they praised.</i>	<i>sie lobeten, they might</i> praise.

IMPERATIVE MOOD.

Singular.	Plural.
<i>lobe du, praise thou.</i>	<i>lobet ihr, praise (ye,) you,</i>
<i>lobe er, praise he.</i>	<i>loben sie, praise they.</i>

The compound tenses are formed, as before-mentioned, either with one of the preceding auxiliaries, *haben, seyn, werden*; as, *ich habe gelobet, or gelobt, I have praised, &c. &c.*

The only difference between the Indicative and Subjunctive Mood is, the third person in the latter of the Present Tense; as, *er lobe, he may praise, instead of er lobet.*

INFINITIVE MOOD.

Present. *loben*, to praise.

Preterperf. *gelobt haben*, to have praised.

Future. *loben werden*, to be about to praise.

PARTICIPLES.

Present. *lobend*, praising.

Preterite. *gelobet*, or *gelobt*, praised.

P A S S I V E.

The *passive voice*, as before-mentioned, is conjugated by means of the third auxiliary, *werden*, and the Preterite Participle.

INFINITIVE MOOD.

Gelobt werden, to be praised.

INDICATIVE MOOD.

SUBJUNCTIVE MOOD.

Present Tense.

Singular.

ich werde gelobt, I am
praised, &c.

du wirst gelobt.

er wird gelobt.

Plural.

wir werden gelobt, we
are praised, &c.

ihr werdet gelobt.

sie werden gelobt.

Singular.

ich werde gelobt, I may
be praised, &c.

du werdest gelobt.

er werde gelobt.

Plural.

wir werden gelobt, we
may be praised, &c.

ihr werdet gelobt.

sie werden gelobt.

Pre-

INDICATIVE MOOD.

SUBJUNCTIVE MOOD.

Preterimperfect.

Singular.	Singular.
<i>ich ward, or wurde ge- lobt, I was praised, &c.</i>	<i>ich würde gelobt, I might be praised, &c.</i>
<i>du wardst, or wurdest gelobt.</i>	<i>du würdest gelobt.</i>
<i>er ward, or wurde gelobt.</i>	<i>er würde gelobt.</i>
Plural.	Plural.
<i>wir wurden gelobt, we were praised, &c.</i>	<i>wir würden gelobt, we might be praised, &c.</i>
<i>ihr wurdet gelobt.</i>	<i>ihr würdet gelobt.</i>
<i>sie wurden gelobt.</i>	<i>sie würden gelobt.</i>

IMPERATIVE MOOD.

Singular.	Plural.
<i>werde du gelobt, be thou praised.</i>	<i>werdet ihr gelobt, be (ye) you praised.</i>
<i>werde er gelobt, be he praised.</i>	<i>werden sie gelobt, be they praised.</i>

INFINITIVE MOOD.

Present, *gelobt werden*, to be praised.
 Preterperf. *gelobt worden seyn*, to have been praised.
 Future. *werden gelobt werden*, to be about to
 be praised.

In the passive voice, *worden* is used in preference to *geworden*, for the sake of avoiding the addition of *ge*, which would be a very disagree-

agreeable repetition; as, *gelobet worden seyn*, to have been praised, instead of *gelobet geworden seyn*.

III. OF IRREGULAR VERBS.

It is a fact, that in the earliest formations of speech, most of the verbs were irregular, but have assumed a regular construction from the progressive improvement of language, as may be seen by comparing the original number with the Present. They do not now exceed 156; and even many of them, although the irregular inflexion be retained, may, without any offence, be conjugated in a regular manner. Many others, also have for many years past, been rejected as irregular, and are now used as regular.

Happily, our modern writers have a propensity for reducing anomalies, whenever they can introduce rule and system; which will ultimately tend to the improvement of the German language.

For the present I shall content myself with giving an alphabetical index, consisting of three different classes, *viz.*

1. Of those verbs, which have still the genuine irregular inflexion.

2. Others, which are sometimes used as irregular, but may be formed *ad libitum*.

3. Those which are quite expunged from the irregular list, and have been inserted among the regular verbs.

It

It may be observed, that many of the compound verbs are irregular, whereas their derivatives are quite regular, and *vice versa* ; and that *several Tenses*, in the subsequent alphabetical list of irregular verbs deviate, in some measure, from the established custom, and may be inflected in two different ways ; although either of them are the same, yet it will be proper to notice them here.

The subsequent verbs make their *Preterimperfect* either way, *viz.*

<i>befehlen</i> , to command,	<i>Preterimp.</i>	<i>befahl</i> , or <i>befohl</i> .
<i>empfehlen</i> , — recommend ;	————	<i>empfohl</i> , — <i>empfohl</i> .
<i>schwören</i> , — swear ;	————	<i>schwor</i> , — <i>schwur</i> .
<i>stehlen</i> , — steal ;	————	<i>stahl</i> , — <i>stohl</i> .

The Imperative of the subsequent verbs is used in both ways, *viz.*

<i>fechten</i> , to fence ;	<i>Imperat.</i>	<i>ficht</i> , or <i>fechte</i> .
<i>scheren</i> , — shear ;	————	<i>schier</i> , — <i>schere</i> .

There are perhaps a few other anomalies in some of the annexed list of irregular verbs, but they need not be noticed, because they better follow the regular course.

Nota. Those Tenses, which are left blank in the following table, are a sign that they follow the regular course.

A LIST OF THOSE VERBS, WHICH MAY BE

<i>Infinitive Mood.</i>	<i>Pres. Indicat.</i>
1. bedingen, <i>to make conditions</i> -	ich bedinge
2. befehlen, <i>to command</i> - - -	— befehle -
3. befeissen, <i>to apply oneself</i> - -	— befeisse
4. beginnen, <i>to begin</i> - - - -	— beginne
5. beissen, <i>to bite</i> - - - - -	— beisse -
6. bergen, <i>to conceal</i> - - - -	— berge -
7. bersten, <i>to burst</i> - - - -	— berste -
8. besinnen, <i>to recollect</i> - - -	— besinne-
9. betrügen, <i>to deceive, or cheat</i> -	— betrüge-
10. biegen, <i>to bend</i> - - - - -	— biege -
11. bieten, <i>to bid</i> - - - - -	— biete -
12. binden, <i>to bind</i> - - - - -	— binde -
13. bitten, <i>to beg</i> - - - - -	— bitte -
14. blasen, <i>to blow</i> - - - - -	— blase -
15. bleiben, <i>to remain</i> - - - -	— bleibe -
16. brechen, <i>to break</i> - - - -	— breche -
17. bringen, <i>to bring</i> - - - -	— bringe -
18. dürfen, <i>to dare</i> - - - -	— darf -
19. denken, <i>to think</i> - - - -	— denke -
20. dringen, <i>to urge</i> - - - -	— dringe -
21. empfangen, <i>to receive</i> - - -	— empfangen
22. empfehlen, <i>to recommend</i> - -	— empfehle
23. empfinden, <i>to perceive</i> - -	— empfinde
24. erbleichen, <i>to grow pale</i> - -	— erbleiche
25. erküren, <i>to choose</i> - - - -	— erküre -

CONSIDERED IN GERMAN AS TRULY IRREGULAR.

<i>Second Person.</i>	<i>Preterimp.</i>	<i>Imperat.</i>	<i>Pret. Partic.</i>
—	ich bedung	—	bedungen.
du befiehlst -	— befahl -	befiehl -	befohlen.
—	— beflisz	—	beflissen.
—	— begann	—	begonnen.
—	— bisz -	—	gebissen.
— birgst -	— barg -	birg -	geborgen.
— birstest -	— borst -	birst -	geborsten.
—	— besann	—	besonnen.
—	— betrog	—	betrogen.
—	— bog -	—	gebogen.
—	— bot -	—	geboden.
—	— band -	—	gebunden.
—	— bat -	—	gebeten.
— bläsest -	— blies -	—	geblasen.
—	— blieb -	—	geblieben.
—	— brach -	brich -	gebrochen.
—	— brachte	—	gebracht.
— darfst -	— durfte -	—	gedurft.
—	— dachte	—	gedacht.
—	— drang -	—	gedrungen.
— empfängst	— empfang	—	empfangen.
— empfehlst	— empfahl	empfehl	empfohlen.
—	— empfand	—	empfunden.
—	— erblich	—	erblichen.
—	— erkor -	—	erkoren.

<i>Infinitive Mood.</i>	<i>Pres. Indicat.</i>
26. erlöschen, <i>to become extinct</i> -	ich erlösche
27. erschrecken, <i>to be frightened</i> -	— erschrecke
28. erwägen, <i>to consider</i> - - -	— erwäge -
29. essen, <i>to eat</i> - - - - -	— esse - -
30. fahren, <i>to drive a carriage</i> -	— fahre -
31. fallen, <i>to fall</i> - - - - -	— falle -
32. fangen, <i>to catch</i> - - - - -	— fange -
33. fechten, <i>to fence, or fight</i> -	— fechte -
34. finden, <i>to find</i> - - - - -	— finde -
35. fliegen, <i>to fly</i> - - - - -	— fliege -
36. fliehen, <i>to run away</i> , - - -	— fliehe -
37. fließen, <i>to flow</i> - - - - -	— fliesse -
38. fressen, <i>to devour</i> - - - -	— fresse -
39. frieren, <i>to freeze</i> - - - -	— friere -
40. gähren, <i>to ferment</i> - - - -	— gähre -
41. gebären, <i>to bring forth</i> - -	— gebähre
42. geben, <i>to give</i> - - - - -	— gebe -
43. gebieten, <i>to command</i> - - -	— gebiete -
44. gefallen, <i>to please</i> - - - -	— gefalle -
45. gehen, <i>to go, or walk</i> - - -	— gehe -
46. gelten, <i>to estimate, or cost</i> -	— gelte -
47. geniessen, <i>to enjoy</i> - - - -	— geniesse
48. gewinnen, <i>to gain, or win</i> -	— gewinne
49. giessen, <i>to pour</i> - - - - -	— giesse -
50. gleichen, <i>to resemble</i> - - -	— gleiche -
51. graben, <i>to dig</i> - - - - -	— grabe -
52. greiffen, <i>to seize, or lay hold of</i>	— greiffe -
53. halten, <i>to hold</i> - - - - -	— halte -

<i>Second Person.</i>	<i>Preterimp.</i>	<i>Imperat.</i>	<i>Pret. Partic.</i>
du erlischest	ich erlosch	erlisch	erloschen.
— erschrickst	— erschrack	erschrick	erschrocken.
—	— erwog	—	erwogen.
— issest -	— asz -	isz - -	gegessen.
— fährst -	— fuhr -	—	gefahren.
— fällst- -	— fiel -	—	gefallen.
— fängst -	— fing -	—	gefangen.
— fichtst -	— focht -	ficht -	gefochten.
—	— fand -	—	gefunden.
—	— flog -	—	geflogen.
—	— floh -	—	geflohen.
—	— flosz -	—	geflossen.
— frissest -	— frasz -	frisz -	gefressen.
—	— fror -	—	gefroren.
—	— gohr -	—	gegohren.
—	— gebahr	—	gebohren.
— gibst -	— gab -	gib- -	gegeben.
—	— geboth	—	geboden.
— gefällst -	— gefiel -	—	gefallen.
—	— gieng -	—	gegangen.
— gilst- -	— galt -	gilt- -	gegolten.
—	— genosz	—	genossen.
—	— gewann	—	gewonnen.
—	— gosz -	—	gegossen.
—	— glich -	—	geglichen.
— gräbst -	— grub -	—	gegraben.
—	— griff -	—	gegriffen.
— hältst -	— hielt -	—	gehalten.

<i>Infinitive Mood.</i>	<i>Pres. Indicat.</i>
54. hangen, <i>to hang</i> - - - -	ich hange -
55. heben, <i>to heave, or lift up</i> -	— hebe -
56. heissen, <i>to bid, or name</i> - -	— heisse -
57. helfen, <i>to help</i> - - - -	— helfe -
58. können, <i>to be able</i> - - - -	— kann -
59. kennen, <i>to know</i> - - - -	— kenne -
60. klingen, <i>to sound, or ring</i> -	— klinge -
61. kommen, <i>to come</i> - - - -	— komme -
62. kriechen, <i>to creep</i> - - - -	— krieche -
63. lassen, <i>to let, or permit</i> - -	— lasse -
64. laufen, <i>to run</i> - - - -	— laufe -
65. leiden, <i>to suffer</i> - - - -	— leide -
66. leihen, <i>to lend</i> - - - -	— leihe -
67. lesen, <i>to read</i> - - - -	— lese -
68. liegen, <i>to lie, or rest</i> - - -	— liege -
69. lügen, <i>to utter a falsehood</i> -	— lüge -
70. mögen, <i>to be permitted</i> - -	— mag -
71. meiden, <i>to avoid</i> - - - -	— meide -
72. melken, <i>to milk</i> - - - -	— melke -
73. messen, <i>to measure</i> - - - -	— messe -
74. müssen, <i>to be obliged</i> - - -	— musz -
75. nehmen, <i>to take</i> - - - -	— nehme -
76. pfeiffen, <i>to whistle</i> - - - -	— pfeiffe -
77. preisen, <i>to praise</i> - - - -	— preise -
78. quellen, <i>to spring forth</i> - -	— quelle -
79. rathen, <i>to advise</i> - - - -	— rathe -
80. reiben, <i>to rub</i> - - - -	— reibe -
81. reissen, <i>to tear</i> - - - -	— reisse -

<i>Second Person.</i>	<i>Preterimp.</i>	<i>Imperat.</i>	<i>Pret. Partic.</i>
du hängst -	ich hieng	—	gehangen.
—	— hob -	—	gehoben.
—	— hiesz -	—	geheissen.
— hilfst -	— half -	hilf -	geholfen.
— kannst -	— konnte	—	gekonnt.
—	— kannte	—	gekannt.
—	— klang -	—	geklungen.
— kömmst -	— kam -	—	gekommen.
—	— kroch -	—	gekrochen.
— lässest -	— liesz -	lasz -	gelassen.
— läufst -	— lief -	—	gelaufen.
—	— litt -	—	gelitten.
—	— lieh -	—	geliehen.
— liesest -	— las -	lies- -	gelesen.
—	— lag -	—	gelegen.
—	— log -	—	gelogen.
— magst -	— mochte	—	gemocht.
—	— mied -	—	gemieden.
—	— molk -	—	gemolken.
— missest -	— masz -	misz -	gemessen.
— muszt -	— musste	—	gemust.
— nimmst -	— nahm -	nimm -	genommen.
—	— pfiff -	—	gepfiffen.
—	— pries -	—	gepriesen.
— quillst -	— quoll -	quill -	gequollen.
— räthst -	— rieth -	—	gerathen.
—	— rieb -	—	gerieben.
—	— risz -	—	gerissen.

<i>Infinitive Mood.</i>	<i>Pres. Indicat.</i>
82. reiten, <i>to ride on horseback</i> -	— reite -
83. riechen, <i>to smell</i> - - - -	— rieche -
84. ringen, <i>to wrestle</i> - - - -	— ringe -
85. rinnen, <i>to run, or leak</i> - -	— rinne -
86. rufen, <i>to call</i> - - - -	— rufe -
87. saufen, <i>to drink like a brute</i>	— saufe -
88. saugen, <i>to suck</i> - - - -	— sauge -
89. schaffen, <i>to create</i> - - - -	— schaffe -
90. scheiden, <i>to separate</i> - - -	— scheide -
91. scheinen, <i>to shine, appear or seem</i>	— scheine -
92. schelten, <i>to chide</i> - - - -	— schelte -
93. scheren, <i>to shear</i> - - - -	— schere -
94. schieben, <i>to shove</i> - - - -	— schiebe -
95. schiessen, <i>to shoot</i> - - - -	— schiesse -
96. schinden, <i>to flay</i> - - - -	— schinde -
97. schlafen, <i>to sleep</i> - - - -	— schlafe -
98. schlagen, <i>to beat</i> - - - -	— schlage -
99. schleichen, <i>to sneak</i> - - -	— schleiche
100. schleiffen, <i>to grind, or sharpen</i>	— schleiffe
101. schliessen, <i>to lock, or conclude</i>	— schliesse
102. schlingen, <i>to devour</i> - - -	— schlinge
103. schmeissen, <i>to fling</i> - - -	— schmeisse
104. schneiden, <i>to cut</i> - - - -	— schneide
105. schreiben, <i>to write</i> - - -	— schreibe
106. schreien, <i>to cry</i> - - - -	— schreie -
107. schreiten, <i>to stride</i> - - -	— schreite -
108. schwären, <i>to fester</i> - - -	— schwäre
109. schweigen, <i>to be silent</i> - -	— schweige

<i>Second Person.</i>	<i>Preterimp.</i>	<i>Imperat.</i>	<i>Pret. Partic.</i>
—	ich ritt -	—	geritten.
—	— roch -	—	gerochen.
—	— rang -	—	gerungen.
—	— rann -	—	geronnen.
—	— rief -	—	gerufen.
du säufst -	— soff -	—	gesoffen.
—	— sog -	—	gesogen.
—	— schuf -	—	geschaffen.
—	— schied	—	geschieden.
—	— schien	—	geschienen.
— schiltst -	— schalt	schilt -	gescholten.
— schierst -	— schor -	schier -	geschoren.
—	— schob -	—	geschoben.
—	— schosz	—	geschossen.
—	— schund	—	geschunden.
— schläfst -	— schlief	—	geschlafen.
— schlägst -	— schlug	—	geschlagen.
—	— schlich	—	geschlichen.
—	— schliff -	—	geschliffen.
—	— schlosz	—	geschlossen.
—	— schlang	—	geschlungen.
—	— schmisz	—	geschmissen.
—	— schnitt	—	geschnitten.
—	— schrieb	—	geschrieben.
—	— schrie -	—	geschrieen.
—	— schritt	—	geschritten.
—	— schwor	—	geschworen.
—	— schwieg	—	geschwiegen.

<i>Infinitive Mood.</i>	<i>Pres. Indicat.</i>
110. schwellen, <i>to swell</i> , - - -	ich schwelle
111. schwimmen, <i>to swim</i> - - -	— schwimme
112. schwinden, <i>to shrink</i> - - -	— schwinde
113. schwingen, <i>to swing</i> - - -	— schwinge
114. schwören, <i>to swear</i> - - -	— schwöre
115. sehen, <i>to see</i> - - - - -	— sehe -
116. sieden, <i>to boil</i> , - - - - -	— siede -
117. singen, <i>to sing</i> - - - - -	— singe -
118. sinken, <i>to sink</i> - - - - -	— sinke -
119. sinnen, <i>to meditate</i> - - -	— sinne -
120. sitzen, <i>to sit</i> - - - - -	— sitze -
121. sollen, <i>to be compelled</i> - -	— soll -
122. speien, <i>to spit</i> - - - - -	— speie -
123. spinnen, <i>to spin</i> - - - - -	— spinne -
124. sprechen, <i>to speak</i> - - -	— spreche -
125. springen, <i>to leap</i> - - - - -	— springe -
126. stechen, <i>to sting, or prick</i> -	— steche -
127. stehen, <i>to stand</i> - - - - -	— stehe -
128. stehlen, <i>to steal</i> - - - - -	— stehle -
129. steigen, <i>to mount, or ascend</i>	— steige -
130. sterben, <i>to die</i> - - - - -	— sterbe -
131. stieben, <i>to fly off with a jerk</i> ,	— stiebe -
132. stinken, <i>to stink</i> - - - - -	— stinke -
133. stossen, <i>to push</i> - - - - -	— stosze -
134. streichen, <i>to sweep, or rub along</i>	— streiche -
135. streiten, <i>to contend, or combat</i>	— streite -
136. thun, <i>to perform</i> - - - - -	— thue -
137. tragen, <i>to bear, carry, or wear</i>	— trage -

<i>Second Person.</i>	<i>Preterimp.</i>	<i>Imperat.</i>	<i>Pret. Part.</i>
du schwillst	ich schwoll	schwill	geschwollen.
—	—schwamm	—	geschwommen
—	—schwand	—	geschwunden.
—	—schwang	—	geschwungen.
—	—schwor	—	geschworen.
— siehst -	— sah -	sieh -	gesehen.
—	— sott -	—	gesotten.
—	— sang -	—	gesungen.
—	— sank -	—	gesunken.
—	— sann -	—	gesonnen.
—	— sasz -	—	gesessen.
— sollst- -	— sollte -	—	gesollt.
—	— spie -	—	gespieen.
—	— spann -	—	gesponnen
— sprichst -	— sprach	sprich -	gesprochen.
—	— sprang	—	gesprungen.
— stichst -	— stach -	—	gestochen.
—	— stand -	—	gestanden.
— stiehlst -	— stahl -	stiehl -	gestohlen.
—	— stieg -	—	gestiegen.
— stirbst -	— starb -	stirb -	gestorben.
—	— stob -	—	gestoben.
—	— stank -	—	gestunken.
— stöszest -	— stiesz -	—	gestoszen.
—	— strich -	—	gestrichen
—	— stritt -	—	gestritten.
—	— that -	—	gethan.
— trägst -	— trug -	—	getragen

<i>Infinitive Mood.</i>	<i>Pres. Indicat.</i>
138. treffen, <i>to hit, touch, or mark</i>	ich treffe -
139. treiben, <i>to drive, or carry on</i>	— treibe -
140. treten, <i>to tread</i> - - - -	— trete -
141. triegen, or trügen, <i>to deceive</i>	— triege -
142. trinken, <i>to drink</i> - - - -	— trinke -
143. verbergen, <i>to conceal</i> - - -	— verberge
144. wachsen, <i>to grow, or vegetate</i>	— wachse -
145. waschen, <i>to wash</i> - - - -	— wasche -
146. weichen, <i>to yield, or give way</i>	— weiche -
147. weisen, <i>to show, or point out</i>	— weise -
148. wissen, <i>to know</i> - - - -	— weisz -
149. werben, <i>to sue, apply, obtain</i>	— werbe -
150. werfen, <i>to throw</i> - - - -	— werfe -
151. wiegen, <i>to weigh</i> - - - -	— wiege -
152. wollen, <i>to be willing</i> - - -	— will -
153. winden, <i>to wind, turn</i> - - -	— winde -
154. zeihen, <i>to accuse of</i> - - -	— zeihe -
155. ziehen, <i>to draw, or pull</i> - -	— ziehe -
156. zwingen, <i>to force, compel</i> -	— zwinge -

<i>Second Person.</i>	<i>Preterimp.</i>	<i>Imperat.</i>	<i>Pret. Part.</i>
du triffst -	— traf -	triff -	getroffen.
—	— trieb -	—	getrieben.
— trittst -	— trat -	tritt -	getreten.
—	— trog -	—	getrogen.
—	— trank -	—	getrunken.
— verbirgst	— verbarg	verbirg	verborgen.
— wächsest	— wuchs	—	gewachsen.
— wäschest	— wusch	—	gewaschen.
—	— wich -	—	gewichen.
—	— wies -	—	gewiesen.
— weiszt -	— wuste -	—	gewuszt.
— wirbst -	— warb -	wirb -	geworben.
— wirfst -	— warf -	wirf -	geworfen.
—	— wog -	—	gewogen.
—	— wollte	—	gewollt.
—	— wand -	—	gewunden.
—	— zieh -	—	geziehen.
—	— zog -	—	gezogen.
—	— zwang	—	gezwungen.

VERBS, formerly Irregular, but frequently used as Regular.

backen, to back.
bewegen, to put in motion.
bleichen, to bleach, whiten.
braten, to roast.
brennen, to burn.
dingen, to hire.
dreschen, to thresh.
erschallen, to resound.
falten, to fold.
flechten, to plait.
fragen, to ask.
gedeihen, to prosper.
gelingen, to succeed ;
 which is only used in the third person.
genesen, to recover from illness.
geschehen, to happen, occurs only in the third person.
gleiten, to glide.
hängen: to hang, is the transitive for *hangen* ;

both are often mistaken for one another.
hauen, to hew or cut.
kneiffen, or *kneipen*, to pinch.
kreischen, to scream.
laden, to load.
mahlen, to grind or paint.
nennen, to name.
pflegen, to foster, or cherish.
rennen, to run, or rush.
schmelzen, to melt.
schnauben, to snort.
schrauben, to screw.
senden, to send.
spalten, to split.
spriessen, to sprout.
wägen, to weigh.
wenden, to turn.
zerstieben, to be suddenly scattered. (See *stieben*.)

All the verbs beginning with *ver*, and all other compounds in general, if irregular, are inflected according to the simple verb, which I have shewn in the foregoing list. Others, which I have not

not noticed at all, are, of course, together with their compounds, considered as regular.

VERBS that have been formerly used as Irregular, but are now always formed as Regular.

<i>fragen</i> , to ask.	<i>rächen</i> , to avenge.
<i>glimmen</i> , to glimmer.	<i>salzen</i> , to salt.
<i>jagen</i> , to chase, drive fast.	<i>schallen</i> , to sound.
<i>kreissen</i> , to be in liquor.	<i>trieffen</i> , to drop, distill.
<i>löschen</i> , to extinguish.	<i>weben</i> , to weave.

IV. OF NEUTER VERBS.

Verbs, expressing an independent action, that is to say, an action without reference to an object; or denoting merely a state of being, or resting, come under the denomination of *Neuters*; as, *setzen*, to sit down; *liegen*, to lay down; *gehen*, to go; *stehen*, to stand; *reisen*, to travel.

It is very difficult to draw a precise line of demarcation between *Active* and *Neuter* verbs; for those, which are commonly used as actives, may also be made use of as neuters; as, *schlagen*, to beat; *säen*, to sow seed; *schreiben*, to write; *lesen*, to read, &c. &c. may mean, *I am in a state of sowing, writing, &c.* without a relation to a particular object. On the other hand, such as in general have the character of *Neuters*, may occasionally assume the quality of *Actives*; as, *ich spaziere — eine Meile*, I walk — a mile; *ich reite — ein Pferd*, I ride — a horse, &c.

I should

I should have little to say of Neuter Verbs, were it not necessary to remark, that some of them take in the Preterite Tenses, the auxiliary *seyn*, to be ; whereas in English *to have* is used. Hence, many of my scholars have, by an adherence to the idiom of their own language, been led into grammatical errors ; to obviate which, I shall particularly describe those verbs, and add some examples.

The following are joined with the auxiliary *haben*.

1. All neuter verbs, by which the subject may be thought more active than passive, and consequently all proper actives, if they stand as transitive ; as, *die Uhr hat geschlagen*, the clock has struck ; *der Gärtner hat gesäet*, the gardner has sowed, &c.

2. All neuters, denoting the production of a sound, and the finishing of an action ; as, *der Wind hat gebrauset*, the wind has been boisterous ; *der Baum hat ausgeblühet*, the tree has ceased to bloom, &c.

3. Those which suffer a *Present Participle*, (but not those of a Preterite one) as, *dursten*, to be thirsty ; *blitzen*, to lighten ; *dampfen*, to steam, &c.

4. Those denoting a change of place, (and not those which have no relation of place, which require *seyn*) as, *wir haben den ganzen Tag gesprungen, geritten, gereist*, &c. we have all day long jumped, rode on horseback, travelled, &c.

5. All which are used impersonally and reciprocally.

procally ; as, *es hat gefroren*, it has frozen ; *es hat mir geahndet*, I have foreseen ; *ich habe mich müde gegangen*, I have tired myself by walking.

The following *Neuters* are joined with the auxiliary *seyn*.

1. Those which denote a change or transition from one condition or state into another ; as, *ausarten*, to degenerate ; Pret. Part. *ich bin ausgeartet* ; *erblassen*, to grow pale ; *begegnen*, to meet a person ; *genesen*, to recover, &c.

2. Such as express motion with locality, *i. e.* motion with relation to place or distance ; the place or distance may either be named or understood, in which case *seyn* is to be joined to the verb ; as, *ich bin nach Paris gereist*, I have travelled to Paris ; *meine Mutter ist nach Bath gefahren*, my mother is gone to Bath.

In the former the locality is expressed ; in the following it is merely understood, as in verbs compounded with local particles, *ex. gr. abreisen*, to depart ; *anlangen*, to arrive ; *durchsegeln*, to sail through, &c.

Motion, however, may also be conceived as mere action, without the association of place or distance ; then the verb is joined with *haben*, and not with the former ; as, *ich habe gefahren*, I have been driving (a carriage) ; *er hat getanzt*, he has been dancing ; *ich habe geschwommen*, I have been swimming.—But, as soon as the manner of motion is expressed, as *fast*, *slow*, &c. *seyn* again serves
as

as the auxiliary ; as this could not well be imagined without the idea of space, ex. gr. *wir sind langsam gegangen*, we have been walking slowly ; *wir sind geschwinde gefahren*, we have been driving quickly ; *sie sind spatzieren geritten*, they have taken an airing on horseback, &c.

3. *Seyn* is always joined with the following verbs, for they can never admit *haben* ; as, *fallen*, to fall ; *folgen*, to follow ; *gehen*, to go ; *kommen*, to come ; *weichen*, to yield ; — likewise, *begegnen*, to occur ; *bleiben*, to remain ; *gelingen*, to succeed ; *geschehen*, to happen.

4. It sometimes occurs that a neuter verb adopts either *seyn*, or *haben*, according as the signification is more active or passive ; as, *ich bin*, or *habe gelandet*, I have landed ; *ich bin*, or *habe eingekehret*, I have stopped (at an inn), &c. In such doubtful cases, *seyn*, is more preferable, for *haben* seems to me to be provincial.

V. OF COMPOUND VERBS.

This chapter comprizes verbs that are compounded with prepositions, and such invariable words as are styled particles in German. Some of them remain combined in all cases, and never quit their position, consequently may be looked upon as *genuine* or *inseparable* compounds ; whereas, others are frequently separated, and are not deemed genuine, *i. e.* the particle or preposition, at the beginning, may either be separated from the verb or not.

1. *In-*

Inseparable compound verbs are those beginning with

<i>be</i> ;	as,	<i>beleben</i> , to animate ;	from	<i>leben</i> , to live.
<i>emp</i> ;	—	<i>empfangen</i> , to receive ;	—	<i>fangen</i> , to catch.
<i>ent</i> ;	—	<i>entwaffnen</i> , to disarm ;	—	<i>waffnen</i> , to arm.
<i>er</i> ;	—	<i>erfinden</i> , to invent ;	—	<i>finden</i> , to find.
<i>ge</i> ;	—	<i>gefallen</i> , to please ;	—	<i>fallen</i> , to fall.
<i>hinter</i> ;	—	<i>hintergehen</i> , to deceive ;	—	<i>gehen</i> , to go.
<i>misz</i> ;	—	<i>miszrathen</i> , to dissuade ;	—	<i>rathen</i> , to advise.
<i>ur</i> ;	—	<i>urtheilen</i> , to judge ;	—	<i>theilen</i> , to divide.
<i>ver</i> ;	—	<i>verzehren</i> , to consume ;	—	<i>zehren</i> , to waste.
<i>verab</i> ;	—	<i>verabreden</i> , to concert ;	—	<i>reden</i> , to speak.
<i>vernach</i> ;	—	<i>vernachlässigen</i> , to neglect ;	—	<i>lassen</i> , to leave.
<i>verun</i> ;	—	<i>verunreinigen</i> , to soil ;	—	<i>reinigen</i> , to clean.
<i>voll</i> ;	—	<i>vollziehen</i> , to execute ;	—	<i>ziehen</i> , to draw.
<i>wider</i> ;	—	<i>widersprechen</i> , to contradict ;	—	<i>sprechen</i> , to speak.
<i>zer</i> ;	—	<i>zerstören</i> , to destroy ;	—	<i>stören</i> , to stir,

OBSERVATION.

None of the foregoing verbs ever admit a separation of the prefixed syllable, nor receive the augmentative one *ge*, in the Preterite Participle ; which is also the case, with a very few exceptions, with other compound verbs, which have short syllables.

2. The *separable* compounds are very numerous. Their prefixes are for the most part prepositions, consequently are not so closely connected with the verb, as the former ; for that reason they are often separated from it, by a long series of words. They are composed with

<i>ab</i> ;	as,	<i>abschreiben</i> ,	from	<i>schreiben</i> ,
		to copy ;		to write.
<i>an</i> ;	—	<i>anmelden</i> ,	—	<i>melden</i> ,
		to announce ;		to mention.
<i>auf</i> ;	—	<i>aufstehen</i> ,	—	<i>stehen</i> ,
		to rise ;		to stand.
<i>aus</i> ;	—	<i>ausdrücken</i> ,	—	<i>drücken</i> ,
		to express ;		to press.
<i>bei</i> ;	—	<i>beimessen</i> ,	—	<i>messen</i> ,
		to impute ;		to measure.
<i>herbei</i> ;	—	<i>herbeirufen</i> ,	—	<i>rufen</i> .
		to call near ;		to call.
<i>vorbei</i> ;	—	<i>vorbeigehen</i> ,	—	<i>gehen</i> ,
		to pass by ;		to go.
<i>dar</i> ;	—	<i>darstellen</i> ,	—	<i>stellen</i> ,
		to represent ;		to put.
<i>dabei</i> ;	—	<i>dabeistehen</i> ,	—	<i>stehen</i> ,
		to stand by ;		to stand.

da-

<i>davon</i> ;	as,	<i>davonlaufen</i> ,	from	<i>laufen</i> ,
		to run off ;		to run.
<i>durch</i> ;	—	<i>durchlesen</i> ,	—	<i>lesen</i> ,
		to read through ;		to read.
<i>ein</i> ;	—	<i>einführen</i> ,	—	<i>führen</i> ,
		to introduce ;		to guide.
<i>überein</i> ;	—	<i>übereinkommen</i> ,	—	<i>kommen</i> ,
		to agree ;		to come.
<i>fehl</i> ;	—	<i>fehlschlagen</i> ,	—	<i>schlagen</i> ,
		to miss ;		to beat.
<i>fort</i> ;	—	<i>fortmachen</i> ,	—	<i>machen</i> ,
		to make haste ;		to make.
<i>für</i> ;	—	<i>fürbitten</i> ,	—	<i>bitten</i> ,
		to intercede ;		to beg.
<i>gleich</i> ;	—	<i>gleichkommen</i> ,	—	<i>kommen</i> ,
		to be alike ;		to come.
<i>heim</i> ;	—	<i>heimsuchen</i> ,	—	<i>suchen</i> ,
		to visit ;		to seek.
<i>anheim</i> ;	—	<i>anheimstellen</i> ,	—	<i>stellen</i> ,
		to refer to ;		to place.
<i>her</i> ;	—	<i>hersagen</i> ,	—	<i>sagen</i> ,
		to recite ;		to say.
<i>herab</i> ;	—	<i>herabsetzen</i> ,	—	<i>setzen</i> ,
		to lower ;		to set.
<i>heran</i> ;	—	<i>heranführen</i> ,	—	<i>führen</i> ,
		to bring on ;		to lead.
<i>heraus</i> ;	—	<i>herausholen</i> ,	—	<i>holen</i> ,
		to fetch out ;		to fetch.
<i>herein</i> ;	—	<i>hereinrufen</i> ,	—	<i>rufen</i> ,
		to call in ;		to call.
<i>hin</i> ;	—	<i>hinsinken</i> ,	—	<i>sinken</i> ,
		to sink down ;		to sink.
<i>hinab</i> ;	—	<i>hinablassen</i> ,	—	<i>lassen</i> ,
		to let down ;		to let.

<i>hinaus</i> ;	as,	<i>hinauswerfen</i> ,	from	<i>werfen</i> ,
		to fling out ;		to fling.
<i>hinunter</i> ;	—	<i>hinunterspringen</i> ,	—	<i>springen</i> ,
		to leap down ;		to leap.
<i>los</i> ;	—	<i>lossprechen</i> ,	—	<i>sprechen</i> ,
		to absolve ;		to speak.
<i>mit</i> ;	—	<i>mitbringen</i> ,	—	<i>bringen</i> .
		to bring with ;		to bring.
<i>nach</i> ;	—	<i>nachlaufen</i> ,	—	<i>laufen</i> ,
		to run after		to run.
<i>nieder</i> ;	—	<i>niederfallen</i> ,	—	<i>fallen</i> ,
		to fall down ;		to fall.
<i>ob</i> ;	—	<i>obliegen</i> ,	—	<i>liegen</i> ,
		to be incumbent on		to lie.
<i>über</i> ;	—	<i>überfliessen</i> ,	—	<i>fliessen</i> ,
		to overrun ;		to run.
<i>um</i> ;	—	<i>umkehren</i> ,	—	<i>kehren</i> ,
		to return ;		to sweep.
<i>unter</i> ;	—	<i>untersinken</i> ,	—	<i>sinken</i> ,
		to sink to the ground ;		to sink.
<i>voll</i> ;	—	<i>vollsaufen</i> ,	—	<i>saufen</i> ,
		to intoxicate ;	to drink like a brute.	
<i>vor</i> ;	—	<i>vorstellen</i> ,	—	<i>stellen</i> ,
		to represent ;		to put.
<i>weg</i> ;	—	<i>wegkommen</i> ,	—	<i>kommen</i> .
		to disappear ;		to come.
<i>wieder</i>	—	<i>wiederbringen</i> ,	—	<i>bringen</i> ,
		to bring back ;		to bring.
<i>zu</i> ;	—	<i>zuschreiben</i> ,	—	<i>schreiben</i> ,
		to attribute ;		to write.
<i>zurück</i> ;	—	<i>zurücksenden</i> ,	—	<i>senden</i> ,
		to send back ;		to send.

REMARKS.

1. These compounds preserve their *ge* in the Preterite Participle, where it is placed between the preposition and the verb ; thus : *abgeschrieben*, copied ; *losgelassen*, released, &c.

2. It is the same with the particle *zu*, in the Infinitive ; as, *abzuschreiben*, for to copy ; *loszulassen*, for to release ; *wiederkommen*, for to come back again, &c.

3. The separable prepositions are always placed after the verb in the Present, and Preter-imperfect Tenses ; as, *ich schreibe ab*, I copy ; *ich schrieb ab*, I copied, &c.

4. The following particles are sometimes used separably, and sometimes inseparably ; as, *durch*, *um*, *über*, *unter*, *voll*, *wieder*. Their separation or non-separation gives the verb quite a different signification, *ex. gr.*

ich durchgehe, I peruse ; *ich gehe durch*, I desert.
ich unterstehe mich, I venture ; *ich stehe unter*, I stand under cover, &c. &c.*

VI. OF REFLECTIVE VERBS.

When the action, expressed by a verb, returns to the subject from which it proceeds, the verb is called *Reflective*, or *Reciprocal*. Almost every

* Practice will easily shew how these particles may be applied.

every verb in German, implying action, is capable of this reflection ; nevertheless, there are several that are never used without the reciprocal pronouns, and which may be called, in the strictest sense of the word, true reflectives. Before I proceed to display them, I must first mention, that most reflective verbs govern the reciprocal pronouns, *mich, dich, sich*, — *uns, euch, sich* ; in the Accusative case, few in the Dative, and one only admits of both ; thus :

With the Accusative.

ich erbarme mich, I have compassion.

ich besinne mich, I recollect.

ich unterstehe mich, I dare, &c.

With the Dative.

ich bilde mir ein, I fancy.

ich getraue mir, I venture.

ich masze mir an, I arrogate to myself, &c.

Both cases.

mir deucht, or *mich deucht*, methinks.

REMARKS.

1. All reflective verbs are joined with the auxiliary *haben*.

2. The reciprocal pronoun is not to be separated from its verb in the Present and Preter-imperfect. In the Indicative, Conjunctive, and Imperative Tenses, where the auxiliary is used, the pronoun is annexed to it, while the verb itself is placed at the end of the sentence ; as,

er

er tröstet sich mit leerer Hoffnung, he comforts himself with vain hope.

er hat sich mit leerer Hoffnung getröstet, he has comforted himself with vain hope.

3. There are some active and neuter verbs, which, when used as reflectives have a particular and energetic signification, *e.r. gr.*

sich aus dem Athem laufen, to loose the breath by running.

sich müde tanzen, to dance oneself tired.

sich aus einem Handel herauslügen, to extricate oneself out of an affair by means of lies.

sich arm saufen, to get poor by means of drinking.

sich zu Todte saufen, to perish by means of drinking too much.

4. The German language contains some reflectives, which are composed of several other particles ; as,

sich auf eine Sache etwas einbilden, to be proud of having performed something.

sich Preisz geben, to give oneself over as a prey, or to surrender oneself, &c.

The first of these is regular, the last irregular ; but as such modes of speech occur very seldom, the student will easily become acquainted with these few anomalies, especially when he has acquired the principal parts of German speech.

5. Some verbs are only used as reflectives in a particular signification ; as,

sich berufen, to appeal to.

sich

sich bedenken, to hesitate.

sich hüten, to beware, &c.

6. Others are, in the same signification, used as simple verbs, and as reflectives ; as,

irren and *sich irren*, to be mistaken.

scheuen — *sich scheuen*, to be shy of a thing.

zanken — *sich zanken* to quarrel.

VII. OF IMPERSONAL VERBS.

When the subject of a verb is expressed so indefinitely, that it even remains undecided, whether it be a person or any other object, it is then called an impersonal verb, which is to be expressed by the third person singular of all tenses, with the indefinite pronoun *es* ; as, *es donnert*, it thunders ; *es regnet*, it rains ; *es hat geschneiet*, it has snowed, &c. The subject which is sometimes expressed by *man*, one, or they, instead of *es*, does not constitute an impersonal. The impersonal merely depends on the manner, by which the subject is expressed ; for that reason many active and neuter verbs may be used as impersonal. In a limited signification, those only can be called true impersonals, which have generally no relation with a definite subject ; as, *es thauet*, it thaws ; *es reifet*, it is rimy ; *es friert*, it freezes ; *es hagelt*, it hails : more particularly so, if they are reciprocal ; as, *es schwindelt mir*, I am giddy ; *es schläfert mich*, I am sleepy. Sometimes *es* is left out ; as, *mich schläfert*, *mich hungert*, &c. They have neither a Passive, nor Imperative

rative Mood ; and very seldom a Participle. However the Passive of other verbs may be used impersonally ; as, *es wird gesagt*, it is said, or they say ; *es wird geschossen*, they are firing guns, &c. but in that case, even neuter verbs may obtain a passive signification ; as, *es wird gegangen*, they are walking ; *es wird geritten*, they are riding (on horseback) ; *es wird gereiset*, they are travelling, &c.

CHAPTER VI.

OF THE PARTICIPLE.

Participles, as far as relates to their *declensions*, do not differ from adjectives ; but as there is something peculiar in the use of German Participles, I am therefore necessitated to treat of them separately in the Syntax.

CHAPTER VII.

OF PREPOSITIONS.

The prepositions compose in the German language a very important part of speech, and consequently require a nice discrimination ; so that if the student wishes to attain correctness in the idiom of that part of speech, he must not imagine that it will be sufficient literally to translate

English phrases into German, but he must take into consideration the peculiar nature of every expression and its peculiar signification.

To facilitate this part of speech, I have deemed it essentially necessary only to mention, in this place, the primary English signification of those prepositions which govern different cases, and placed the various other meanings in English with their respective exemplifications, by which means the attention being directed, to those words, with which they are joined, the student will clearly see the manner of their application. The above directions should be carefully noted ; for the same preposition which governs, in one instance, a Genitive case, may bear quite a contrary meaning, in different phrases, in other cases.

The prepositions in German are either *radical*, as, *ab*, *an*, *in* ; or *derivatives*, as, *zwischen*, *gegen*, *auszer*, &c. or *compounds*, as *auszerhalb*, *innerhalb*, &c. and often they are *borrowed* from other parts of speech, as *laut*, *kraft*, &c.

They very often supply the place of those deficient cases, which could not be expressed in the declension. The student should understand, that the greatest part of the syntax is formed on the properties of the prepositions, which are inflexible and indeclinable, and mostly placed before nouns ; though in many instances they are joined to verbs.

However, their principal power is, to govern
different

different cases, as for instance : the *Genitive*, or the *Dative* alone ; or *both* together ; and sometimes the *Dative* and *Accusative* together.

The student will find each preposition carefully arranged, together with their peculiar significations and applications ; and under the head of their governing case I shall notice all exceptions to the established rules, and afterwards conclude the whole, with some general remarks*.

PREPOSITIONS GOVERNING THE GENITIVE.

Anstatt or, *statt*. — Both are indiscriminately used for each other. The first means, literally, *in the place of*, like the English *instead* ; the latter is an abridgment of the former, and as a preposition, is the same as the English *stead*. It often has also a substantive signification, and denotes *a place*. We find *anstatt* often separated ; as, *anstatt*, or *statt des Königs war sein Minister da*, instead of the king, his minister was present ; *an des Vaters statt*, instead of the father ; *statt meiner, deiner, seiner, &c.* instead of mine, thine, his, &c. ; *an Kindes statt annehmen*, to adopt, &c.

Diesseits, on this side ; — as, *diesseits des Wassers*,

d d 2

sers,

* The scholar must excuse those instances where in the English translation I have sometimes literally followed the phrase of the German, as it is done with a view that he may acquire in his progress a more familiar knowledge of the idiom.

sers, or *des Flusses*, on this side of the water or river.

Halben, or *halber*, on account of. — It denotes a motive, and is always placed behind the case it governs. The first is preferred, when an article precedes the noun ; the latter, when without it ; as, *ich that es der Freundschaft halben*, I did it on account of our friendship ; *Alters halber*, on account of age.

It occurs abbreviated in *deszhalb*, on that account ; *weszhalb*, on which account ; and in the following compound prepositions : *auszerhalb*, without, on the outside of ; *innerhalb*, within, in the inner part of ; *oberhalb*, above, on the upperside of ; *unterhalb*, below, on the lower side of.

Jenseits, on the other side ;—as, *jenseits des Flusses*, on the other side of the river.

Kraft, by the power, or virtue of ;—as, *kraft meines Amtes*, by the power of my office ; *kraft des Vertrags*, by virtue of the contract.

Laut, according to ;—as, *laut des königlichen Befehls*, according to the king's order.

Mittelst, or *vermittelst*. — Signifies : by the means of. The latter is more in use than the first ; as, *vermittelst deines Beystandes*, by the means of your assistance.

Um - willen, for the sake of ;—as, *um Gottes willen*, for God's sake ; *um ihrer Ehre-willen*, for the sake of your honour.

Ungeachtet, or *ohngeachtet*. — Signifies : notwithstanding.

withstanding ; the first is more proper than the latter ; as, *ungeachtet aller Hindernisse*, notwithstanding all impediments.

Unweit, not far from ;— as, *unweit der Kirche*, not far from the church.

Vermöge.—Signifies : by dint of, by the power of, by means of ; as, *vermöge der Uebung*, by dint of practice ; *vermöge des Fleisses*, by means of industry, &c.

Während, during ;—as, *während meiner Gefangenschaft*, during my imprisonment.

Wegen, because of, &c.—*Ich that es meiner Mutter wegen*, I did it, because of my mother ; *er sprach mit mir wegen des Pferdes*, he spoke to me concerning the horse, &c.

Remarks on the foregoing Prepositions.

1. The two following compound prepositions, *in Beiseyn*, and *in Gegenwart*, signifying both, in presence, must be noticed here, because they occur frequently ; as, *in Beiseyn der Tochter*, in presence of the daughter ; *in Gegenwart der Mutter*, in presence of the mother, &c.

2. When the preposition *halben* is preceded by the pronouns *ich*, *du*, *er*, we substitute a *t* instead of the letter *r* in the Genitive of *meiner*, *deiner*, *seiner* ; as, *meinethalben*, *deinethalben*, *seinethalben*, for my, thy, his sake.

3. In the Genitive plural of the former two pronouns we do not reject the letter *r*, but
we

we add a *t* to it; as, *unserthalben*, *eurethalben*, for our, your sake; *ihrethalben*, signifies either for her, or their sake.

4. *Wegen* is put indiscriminately, either before or after the regime; as, *wegen der Unkosten*, or *der Unkosten wegen*, on account of the expense. It is employed, the same as *halben*, with the personal pronouns; as, *meinetwegen*, *seinetwegen*, *ihrerwegen*.

5. In *um-willen*, the *um* is always put first and *willen* after the regime. It is employed with the personal pronouns like *halben* and *wegen*.

6. *Ungeachtet*, is placed either before or after its regime: as, *dessen ungeachtet*, notwithstanding this.

PREPOSITIONS GOVERNING THE DATIVE CASE.

Aus, out of;—as, *aus dem Bett*, out of bed; *aus Furcht*, out of fear; *er that es aus eigenem Antrieb*, he did it from his own impulse.

Auszer, without of, &c. &c.;—as, *auszer dem Hause*, out of the house; *auszer allem Zweifel*, without doubt; *er ist auszer sich*, he is deprived of his senses; *auszer Ordnung*, *auszer Stande*, out of order, out of condition; *auszer den Officieren kamen auch verschiedene angesehene Kaufleute*, besides the officers, there came also several eminent merchants.

Bei, upon, by, &c. &c.;—as, *er ist beim Tanze*, he is at a dancing party; *bei meinem Hause*, near my

my house ; *bei meiner Ehre*, upon my honour, *er nahm mich bei der Hand*, he took me by the hand ; *bei einem Freunde frühstücken*, to breakfast with a friend ; *bei mir*, with me ; *bei dem Himmel*, by heaven ; *bei Jupiter*, by Jupiter, &c. &c.

Entgegen, towards, against, &c. ;—as, *dem Winde entgegen*, against the wind ; *ich gieng ihm entgegen*, I went to meet him ; *das ist meiner Meinung entgegen*, that is against my opinion.

Gegenüber, over against, opposite to, &c. ;—as, *er sasz mir gegenüber*, he was sitting opposite to me ; *dem Garten gegenüber*, opposite the garden. It is sometimes separated thus : *gegen mir über*, *gegen dem Garten über*.

Längst, along ;—as, *längst dem Ufer hinsegeln*, to sail along the shore ; *längst dem Wege*, along the road.

Mit, with ;—as, *er kam mit seinem Freund*, he came with his friend ; *mit ihm gehen*, to go with him.

Nach, after, &c. ;—as, *er kam nach mir*, he came after me ; *nach den Umständen*, according to circumstances ; *nach dem Gesetze*, according to law ; *einer nach dem andern*, one after another ; *meiner Meinung nach*, in my opinion ; *wann reisen sie nach der Schweiz ?* when do you set out for Swisserland ? *dem Strome nach*, following the stream ; *nach meinem Tode*, after my death ; *nach vieler Mühe*, after much trouble.

Nächst, or *zunächst*, next ;—as, *nächst meinem Bruder*

Bruder bist du mir der Liebste, next to my brother, I like you best ; *nächst dem Bette*, next to the bed.

Nebst, or *benest*, together with, &c. — The latter is provincial ; as, *meine Freunde nebst mir*, my friends together with me ; *die Mutter nebst ihrem Kinde*, the mother besides her child.

Sammt, together with. — It is becoming obsolete ; as, *sammt seinem Gefolge*, together with his household.

Seit, since ;—as, *seit dem ich ihn kenne*, since I know him ; *seit langer Zeit*, a long while since ; *seit dem Kriege*, since the war.

Von, from, &c. ;—as, *ich komme von meinem Bruder*, I come from my brother ; *ein Kind von zwei Jahren*, a child two years of age ; *von der Seite angreifen*, to attack by the flank ; *der Brief ist von ihm geschrieben*, the letter is written by him, &c.

Zu, to, &c. &c. ;—as, *komm zu mir*, come to me ; *zu London*, at London ; *zu Wasser*, by water ; *zu viel*, too much ; *zu Fusze*, on foot ; *mach die Thür zu*, shut the door ; *fahre zu*, drive on, &c.

Zufolge, according to, in consequence of ;—as, *ihrem Befehl zufolge*, according to your order, &c.

Zuwider, against, in opposition to. — Is always put after the case ; as, *der Verordnung zuwider*, against the order ; *dem Wohlstande zuwider*, against decency.

Zwischen, between. — *Zwischen mir und ihm*, between me and him, &c.

Re-

Remarks on the preceeding Prepositions.

1. Instead of the preposition *aus*, we meet sometimes with *vor*; as, *er starb vor Kummer*, he died for grief.

2. *Auszer* governs also the Genitive, in one instance; as, *auszer Landes*, abroad.

3. In the phrase, *von Alters her*, of old; the preposition *von* admits the Genitive.

4. *Zufolge*, is always placed after the case. It is sometimes, but not often, joined to a Genitive case, which it preceeds; as, *zufolge ihres Befehles*, in consequence of your order.

The following peculiar phrases, belong also under this head:

er ist bei mir, he is with me.

bleiben sie diesen Abend bei uns, stay this evening with us.

bei Hofe, at court.

nach Deutschland schreiben, to write to Germany.

nach Hause gehen, to go home.

sich nach Morgen wenden, to turn towards the east.

dieser Weg geht nach dem Walde, this way leads to the forest.

nach der Wache schicken, to send for the watch, or guard.

den Mantel nach dem Winde hängen (a proverb), to accomodate oneself according to circumstances.

er wohnt zu Paris, he lives at Paris.

zu Bette gehen, to go to bed.

aus Eitelkeit, out of vanity.

aus Furcht, out of fear.

PREPOSITIONS GOVERNING THE ACCUSATIVE CASE.

Durch, through, &c. ;—as, *ich habe diesen Brief durch einen Reisenden erhalten*, I have received this letter by a traveller ; *durch alle Jahrhunderte*, through all centuries ; *durch einen Schusz getödtet*, killed by a shot ; *mitten durch den Wald*, through the middle of the forest ; *durch den Gebrauch abgenutzt*, worn out by use ; *durch Sturm erobert*, taken by storm.

Für, for ;—as, *ich kaufte dieses Buch für meine Tochter*, I bought this book for my daughter ; *ich danke ihnen für das Geschenk*, I thank you for your present ; *ein für allemal*, once for all ; *Wort für Wort*, word by word ; *Tag für Tag*, day by day.

Gegen, to, towards, against, &c. ;—as, *gegen den Wind segeln*, to sail against the wind ; *gegen Morgen*, towards the east ; *er wandte sich gegen mich*, he turned himself towards me.

Ohne, without ; literally : not with ;—as, *ohne meine Einwilligung*, without my consent ; *ohne allen Zweifel*, without doubt ; *ohne mich*, without me, &c.

Um, round, about, &c. ; — as, *um die Stadt spazieren*, to walk round the town ; *es ist um ihn geschehen*, it is over with him ; *er hat mich um mein Geld betrogen*, he has cheated me out of my money ; *eine Woche um die andere*, every other week ; *um sechs Uhr*, at six o'clock ; *um Geld spielen*, to play
for

for money ; *um fünf Jahre älter*, older by five years ; *einer um den andern*, one after another ; *die Woche ist um*, the week is over ; *er zeigt es ums Geld*, he shows it for money ; *um und um*, round about, on all sides.

Wider, against, in opposition to ;—as, *wider seinen Willen*, against his will.

Remarks on the foregoing Prepositions.

1. The preposition *für*, for, must not be mistaken for that of *vor*, which signifies before.

2. *Gen*, instead of *gegen*, is an abbreviation of the latter, and occurs but in few phrases ; as, *gen Himmel*, towards heaven ; *Nord gen Ost*, north by east.

3. *Sonder*, instead of *ohne*, is only used in poetry ; as, *sonder Geist*, without spirit ; *sonder Zweifel*, without doubt.

4. The preposition *wider*, against, must not be confounded with the adverb *wieder*, again.

PREPOSITIONS GOVERNING ALTERNATELY THE GENITIVE AND DATIVE.

Those which govern the Genitive case, I have fully explained under their proper head. I shall therefore exhibit those, which require a *Genitive*, when preceding their case, and the *Dative*, when placed after it :

Examples.

Auszer Landes, or *auszer dem Lande*, or *auszerhalb Landes*, or *auszerhalb dem Lande*, out of the coun-

country, abroad ; *innerhalb des Hauses*, or *innerhalb dem Hause*, in the inner part of the house ; *oberhalb des Berges*, or *oberhalb dem Berge*, upon the mountain ; *unterhalb des Hügels*, or *unterhalb dem Hügel*, below the hill ; *zufolge ihres Befehls*, or *ihrem Befehl zufolge*, according to your command*.

PREPOSITIONS GOVERNING ALTERNATELY THE DATIVE OR ACCUSATIVE CASE.

The following govern the *Accusative*, when a motion to a place is intimated ; and the *Dative*, when they denote a rest.

An, has various significations in English.

Examples with the *Dative* case. *An dem Ufer des Rheins*, on the banks of the Rhine ; *an einem Orte wohnen*, to live at a place ; *an der Thür stehen*, to stand at the door ; *an meinem Platze*, in my place ; *es liegt am Fenster*, it lies on the window ; *mein Vater arbeitet an einem Buche*, my father is engaged in writing a book ; *meine Schwester starb an einer Auszehrung*, my sister died of a consumption ; *arm an Freunden*, poor in friends ; *groß an Ruhm*, great in fame ; *schwach an Gedächtnisz*, weak in memory ; *man kennt das Silber an dem Klange*, the silver is known by its sound, &c.

Examples

* The preposition *längst*, is very seldom put with the Genitive case ; it most frequently requires the Dative.

Examples with the *Accusative* case. *An meinen Bruder schreiben*, to write to my brother ; *ich werde das Geld an meinen Oheim abschicken*, I shall send the money to my uncle ; *an ein Ding glauben*, to believe in a thing ; *sich an etwas erinnern*, to remember a thing ; *bis an den Morgen*, until the morning ; *bis an das Meer*, as far as the sea ; *bis an das Ende*, until the end, &c. &c.

Auf, upon, &c. &c.

Examples with the *Dative* case. *Ich sitze auf dem Stuhle*, I sit upon the chair ; *sie ist auf dem Lande*, she is in the country ; *auf dem Thurme stehen*, to stand upon the steeple ; *auf der Jagd seyn*, to be at the chace ; *auf der Gasse herum gehen*, to walk about the street ; *sie ist auf dem Balle*, she is at the ball ; *mein Bruder befindet sich auf der Universität*, my brother is at the university, &c.

Examples with the *Accusative*. *Auf den Berg steigen*, to mount upon the hill ; *setze dich auf den Stuhl*, sit down upon the chair ; *auf den Mast steigen*, to climb the mast ; *auf einen Baum klettern*, to climb up a tree ; *auf den Boden werfen*, to throw upon the ground ; *auf den Ball gehen*, to go to the ball ; *auf etwas sein Auge richten*, to fix his view upon something ; *auf jemanden warten*, to wait for some-body ; *eine Mahzeit auf zwölf Personen einrichten*, to prepare a dinner for twelve persons ; *soviel Wein auf den Mann*, so much wine upon the man ; *bis auf Tausend zählen*, to count a thousand ; *er weiß es auf ein Haar*, he knows
it

it to a hair ; *bis auf sechs Thaler*, up to six dollars ; *auf französische Art*, in the French way ; *auf diese Weise*, in this manner ; *auf jene Art*, in that way ; *wie heisst das auf English ?* How is this called in English ; *auf den Dienstag*, on next Tuesday ; *wir haben Vorrath auf viele Monathe*, we have a stock for many months ; *nehmen sie es auf einmal*, take it at once, &c.

Hinter, behind, &c. &c.

Examples with the *Dative*. *Er steht hinter mir*, he stands behind me ; *hinter dem Vorhange stehen*, to stand behind the curtain.

With the *Accusative*. *Sich hinter die Thür stellen*, to place oneself behind the door ; *hinter die Wahrheit kommen*, to fall short of truth.

In, in.

With the *Dative*. *Sie liegt in dem Bette*, she is in bed ; *er ist in seinem Bette gestorben*, he died in his bed ; *in dem Zimmer*, in the room ; *in dem Keller*, in the cellar, &c.

With the *Accusative*. *In Gesellschaft gehen*, to go into company ; *bis in die Nacht spielen*, to play till night ; *bis in das Haus*, as far as the House.

Neben, near, &c. &c.

With the *Dative*. *Sie sasz neben mir*, she was sitting near me.

With the *Accusative*. *Er setzte sich neben mich*, he took his place near me ; *er stellte sich neben*
neben

neben die Mauer, he placed himself near the wall ;
setze dich neben mich, place thyself near me, &c.

Ueber, over, &c.

With the *Dative*. *Es hängt über der Thür*, it hangs over the door ; *es schwebt über mir*, it hovers over me ; *über dem Lesen einschlafen*, to fall asleep while reading ; *über der Arbeit das Essen vergessen*, to forget eating while at work ; *über Tische*, while at table ; *die Stadt liegt über dem Flusse*, the town is seated at the other side of the river ; *gegen dem Hause über*, opposite the house.

With the *Accusative*. *Den Tag über*, during the day ; *über die Thür legen*, to place over the door ; *über Hals und Kopf*, over neck and heels ; *über mein Vermögen*, beyond my powers ; *über fünfzig Jahre*, above fifty years ; *bis über die Ohren in Schulden stecken*, to be over head and ears in debt ; *sich über etwas freuen*, to rejoice about something ; *über den Vorzug streiten*, to dispute on account of rank ; *heute über vierzehn Tage*, from this day a fortnight ; *übers Jahr*, during the year, &c.

Unter, under, among.

With the *Dative*. *Ich schlief unter dem Baume*, I slept under the tree ; *es herrscht eine Seuche unter dem Hornvieh*, there is an epidemic among the cattle ; *unter dem Arme tragen*, to carry under the arm ; *unter der bank hervorziehen*, to throw out from under the bench ; *unter dem Joche leben*, to live under the yoke ; *er steht unter mir*, he is inferior

ferior to me ; *du bist weit unter ihm*, thou art far inferior to him ; *unter zehn Tage werde ich nicht fertig*, I shall not have done before ten days ; *unter der Larve der Freundschaft*, under the mask of friendship ; *einer unter ihnen*, one among them ; *unter dem Lesen einschlafen*, to fall asleep while reading.

With the *Accusative*. *Legen wir uns unter den Baum ?* shall we lay ourselves under the tree ? *sich unter das Wasser tauchen*, to dive under water ; *ein Land unter Wasser setzen*, to put a country under water ; *unter Segel gehen*, to set sail ; *sich unter die Zuschauer mengen*, to mix among the spectators ; *jemand unter seine Freunde rechnen*, to count some one among his friends.

Vor, before, &c.

With the *Dative*. *Der Feind ist vor dem Thor*, the enemy is before the gate ; *vor der Zeit kommen*, to come before the time appointed ; *vor einigen Jahren*, several years ago ; *vor diesem*, formerly ; *vor der Hand*, before hand ; *sich vor etwas fürchten*, to terrify for something ; *vor Hunger sterben*, to die for hunger.

With the *Accusative*. *Etwas vor die Thür werfen*, to throw something before the door ; *vor den Spiegel treten*, to go before the looking glass ; *die Pferde vor den Wagen spannen*, to put the horses before the carriage.

Zwi-

Zwischen, between, &c.

With the *Dative*. *Er sasz zwischen mir und ihm*, he was sitting between him and me ; *zwischen den beiden Gärten liegen*, situated between the two gardens ; *zwischen Ostern und Pfingsten*, between Easter and Whitsunday ; *zwischen den Parteyen Schiedsrichter seyn*, to be arbiter between the parties.

With the *Accusative*. *Etwas zwischen die Blätter legen*, to lay something between the leaves ; *stelle dich zwischen sie und mich*, place thyself between her and me.

GENERAL REMARKS ON THE PREPOSITIONS.

1. Some prepositions coalesce with the *definite* article, which is generally done for the sake of convenience and brevity. (See an alphabetical list of them exemplified under the head of Articles.)

2. The prepositions may also be put before adverbs, as in English, *viz. von hier*, from hence ; *von dort*, from yonder ; *von oben*, from above ; *von unten*, from below, &c. &c.

3. Instead of pronouns *demonstrative*, *relative*, and *interrogative*, the local adverb *hier*, here ; *da*, there ; *wo*, where ; are joined with prepositions ; as, *hiermit*, *hiervon*, *damit*, *daneben*, *daraus*, *darüber*, *vorbey*, *woran*, &c.

4. The preposition *in*, is sometimes formed with an adverb which precedes it ; as, *es ist darin*, it is in it ; *herein*, here in it, &c. When it signifies

f f

into,

into, it is made *ein* ; as, *darein*, into it ; *hinein*, into it, &c. We find these adverbs occasionally separated from the preposition ; as, *da habe ich nicht an gedacht*, for, *daran habe ich nicht gedacht*, I have not thought of that ; *da hüten sie sich vor*, for, *davor hüten sie sich*, beware of that ; *da hat er keine Neigung zu*, for, *dazu hat er keine Neigung*, he has no inclination for that, &c.

In all such instances, I should advise to keep the prepositions united ; except in the following instances, where the separation is more proper ; as, *da sey Gott vor*, God forbid, instead, *da Gott vor sey*, which God forbid.

5. The preposition *auf*, considered as an adverb, answers to the English *up*. Sometimes it precedes the conjunction *dasz*, that, and signifies a design or purpose ; as, *auf dasz*, in order, or for the purpose that. It is used as an interjection, to animate and courage ; as, *auf, folget mir*, come follow me.

6. The preposition *unter*, in two instances, governs also the Genitive case ; as, *unter dessen*, in the mean time ; *unter Weges*, on the road.

It would be indeed superfluous to make any more remarks on the prepositions, after having so sufficiently dwelt upon the subject. There are many other contractions of the former kind, but they are vulgar, inelegant, or provincial. Therefore what remains to be said on that subject, I shall elucidate in the Syntax.

 CHAPTER VIII.

OF CONJUNCTIONS.

Conjunctions are particles by which words and sentences are connected, which have a relation to each other. They are either *radicals*, or (yet not so frequently) *derivatives*, or *compounds*.

They are as manifold as the circumstances which they denote, most of them implying more than one circumstance. On that account they have been divided, by several authors, into various classes, which, from their voluminous explanation have checked the scholar's progress so, that he has been disgusted with that part of speech ; but if exhibited in a more familiar manner, it will be as easily comprehended as any other part of speech*.

F f 2

To

* Merely for the sake of curiosity, I will previously make the student acquainted with most of the different classes, as represented by several authors. If it were not rather an object of speculation, than of real practical advantage ; I myself could make the affixed classification still more ample and multifarious. Several authors have adopted for instance the following sixteen classes, *viz.* 1. Copulatives. 2. Continuatives, 3. Circumscriptives. 4. Conditionals. 5. Disjunctives. 6. Adversatives. 7. Concessives. 8. Causales. 9. Explanatives. 10. Comparatives. 11. Proportionals. 12. Consecutives. 13. Illustratives. 14. Exceptives. 15. Restrictives. 16. Exclusives.

Such

To facilitate this part of speech, I must previously observe, that the signification of each conjunction in particular, does not always answer the literal meaning of the English, as many of them are used in a different sense in German to what they are in English, and even many are entirely omitted (though understood) in German phrases, which appear in the other languages.

This was the same case with respect to the prepositions. However, the representation of their multifarious applications which I shall add to every one of them in particular, will intuitively shew the student in what manner they differ from one another, in omitting or expressing them.

I could not display any elegance in the English exemplification, many being literally translated (the same as I have done by the prepositions) which serves merely to elucidate the phrase.

To clear this part of speech from all further difficulties, I shall give a list of the most obvious German conjunctions in alphabetical order, accompanied with the clearest phrases, together with

Such a classification cannot be of the least service to any one, who does not understand the Latin, and only puzzle his brain with expressions, which must appear to him highly ridiculous. As for the scholar, who is already acquainted with the Latin language, he can do without this classification; because the analogy of the phrase will immediately point out to him to what class the conjunction belongs.

with a literal translation. By that means the student will be able to understand with facility the real department to which they belong.

ALPHABETICAL LIST

OF THE MOST OBVIOUS CONJUNCTIONS IN THE
GERMAN LANGUAGE.

Aber, but.

Aber ich bin ganz anderer Meinung, but I am quite of a different opinion ; *aber ich will dieses nicht haben*, but I won't have this ; *aber wenn es ihm miszfallen sollte*, but if he should dislike it ; *aber Himmel, was entdeckt mein Auge am Ufer im Sande !* but heaven, what discovers my eye on the shore in the sand ; *aber er war nicht da*, but he was not there.

Allein, but.

Er ist ein guter Mensch, allein was hilft ihm das, he is a good man, but what use is that to him ; *ich wollte gern, allein er konnte nicht*, I was willing, but he could not.

Als, as, &c. &c.

So roth als eine Rose, as red as a rose ; *süßzer als Honig*, sweeter than hony ; *ich, als Herr von meinem Hause*, I, as master of my house ; *als ich in Berlin ankam*, when I arrived in Berlin ; *sie besitzt sowohl Tugend als Verstand*, she possesses virtue as well as understanding.

Also,

Also, also, &c. &c.

Ich will es also haben, I will have it so ; sprach dein Herz also ? did thy heart speak thus ? er erbt alles, also auch das Gut, he inherits every thing, consequently, also the estate ; also bleibt es dabei, it remains therefore so ; die vielen Geschäfte nöthigen mich also, much business therefore obliges me.

Auch , also, &c.

Der Reichthum, die Ehre, auch das Vergnügen sind eitel, riches, honour, also pleasure are vain ; wenn wir ja sagen, so sagt er auch ja, when we say yes, he also says yes ; er ist auch ein solcher, he is also such a one ; ein solcher ist er auch, such a one he is also ; ein redlicher, wie auch gelehrter Mann, a sincere, and also a learned man ; ein gelehrter, aber auch gefährlicher Mann, a learned, but also a dangerous man ; er hat nicht allein sein Geld, sondern auch seine Ehre verlohren, he has lost not only his money, but likewise his honour ; sowohl dieses, als auch jenes, as well this, as also that ; es geschehe auch wenn es wolle, may it also happen when it will ; wer er auch ist, let him be then whom he will.

Auf dasz, in order that, &c.

Auf dasz es uns künftig nicht an Mitteln fehle, in order that we are not in want of means in future ;

Befor, before.

Has the same meaning as the English.

Da,

Da, when, &c.

Da ich ihn sahe, bewegte sich mein Herz vor Freude, when I saw him, my heart was moved with joy ; da die Sonne aufgieng, da giengen wir aufs Feld, at sun rise, we went into the field ; da weder Stolz noch Ehrgeitz dich dazu bewegen, so ist deine Absicht tugendhaft, since neither pride nor ambition can move you to it, then your intention is virtuous ; du lachst, da du doch weinen solltest, you laugh, when you ought to weep.

Daher, therefore, &c.

Er war abwesend daher entstand denn der Verdacht, he was absent, thence arose the suspicion ; es ist nichts an der Sache, ängstige dich daher nicht, there is nothing of the matter, therefore be not anxious

Damit, that, &c.

Ich melde dir solches, damit du dich darnach zu richten wissest, I mention this to you, that you might know how to regulate yourself after it ; ich warne dich, damit du dich in Acht nehmen möchtest, I warn you, that you might take care of yourself ; thue es nur, damit er nicht zu sehr bestraft wird, do it only, that he may not be punished too severely for it.

Dann, alsdann, then, &c.

Wir müssen erst lernen und dann reden, we must learn first, and then speak ; wenn ich dich sehe dann will ich es dir geben, when I see you, then

then I will give it to you ; *dann, wann ich dich sehe, will ich es dir geben*, for, when I see you, then I will give it to you ; *dann und wann*, now and then.

Alsdann, has the same meaning as then.

Darum, for that reason, &c.*

Darum konnte ich nichts sagen, weil ich nichts wusste, for that reason I could say nothing, because I knew nothing ; *die Brücke war abgerissen, darum konnten wir nicht hinüber*, the bridge being broken down, for that reason we could not go over.

Dasz, that.

Ich sehe dasz er kommt, I see that he comes ; *ich weisz dasz es nicht recht ist*, I know that it is not right.

Demnäch, is obsolete.

Denn, for, &c.

Er ist immer vergnügt, denn er ist mit allem zufrieden, he is always satisfied, for he is with every thing content ; *erinnere dich deiner Ahnen, denn sie sind Beispiele für dich*, remember thy ancestors then they are models for thee ; *lebt er noch ? denn in meiner Einsamkeit höre ich nichts von ihm*, is he still alive ? for in my solitude I hear nothing of him ; *hat denn ein Narr Verstand ?* has then a fool

* When *darum* is used as an adverb in German, it signifies in English, on account of.

fool understanding ? *so mag es denn gut seyn*, then it may be so ; *so bleibt es denn dabei*, then it remains so ; *ich sähe denn nicht recht*, unless I see not right ; *es sey denn dasz er es läugne*, then it may be that he denies it ; *ehe denn ich sterbe*, before then I die ; *wer ist reicher denn er*, who is richer then he ; *nichts denn Geld*, nothing but gold ; *diesz hat kein anderer gethan denn du*, nobody else has done it, but you ; *erst wollen wir essen, dann**, or *denn spazieren gehen*, first let us dine, then take a walk.

Dennoch, notwithstanding.

Es ist ein Märchen, dennoch glaubst du es, it is a story, notwithstanding you believe it ; *ob man ihm solches gleich verboth*, so that *er es dennoch*, although we have prohibited him, yet he did it notwithstanding.

Derhalben, derohalben, deszhalb, or deshalb,
Signifies therefore, and on that account.

Desto, so much more, &c.

Ich erwartete ihre Ankunft nicht, und desto gröszer ist meine Freude, I did not expect your arrival, and the greater is my joy ; *je mehr Güte er mir erwiesen hat, desto mehr Erkenntlichkeit hege ich gegen ihn*, the more kindness he has shewn to me, the more acknowledgment I owe him.

Die-

* In this case *dann* is preferable.

Dierweil, because.

Is obsolete in German.

Doch, yet, &c.

Er hatte versprochen zu kommen, doch er kann nicht, he had promised to come, yet he cannot ; *ob er mich gleich sahe, so redete er mich doch nicht an*, although he saw me, he, notwithstanding, did not speak to me ; *ich will es dir sagen, doch muszt du mir versprechen*, I will tell it you, nevertheless you must promise me ; *ich will doch zu ihm gehen*, I will yet go to him ; *wirf mir doch das nicht vor*, do not yet reproach me for that ; *es ist doch hoffentlich nichts böses ?* it is yet, I hope, nothing bad.

Ehe, or *eher**, rather, &c.

Sie wollte eher sterben als sündigen, she rather chose to die, than to commit sins ; *ehe sie sich in ihrer Andacht stören lässt, eher lässt sie ihn wieder fortreisen*, before she will be disturbed in her piety sooner she suffers that he may depart again.

Entweder, either.

Is always followed by *oder*, or ; as, *entweder mit Gewalt oder List*, either by force, or trick.

Falls, in case.

Falls es geschehen sollte, in case it should happen. *Fer-*

* *Eher* is preferable to *ehe*.

Ferner, further.

Ferner ist zu wissen, further we ought to know.

Folglich, consequently.

Du bist ein Mensch, folglich bist du auch sterblich, thou art a man, consequently thou art also mortal.

Gleich, immediately.

See *obgleich*, although.

Hingegen, on the contrary.

Die Demuth ist überall angenehm, alles hingegen ist wider den Stolz, humility is every where agreeable, but every thing on the contrary is against pride.

For *je*, see *desto*.

Je nachdem, according as.

Jedoch, is the same as *doch*.

Indem, while, because, since.

Indessen, in the mean while.

Ingleichen, or *ingleichen*, likewise.

The first is preferable.

Kaum, scarce.

Kaum hatte ich einige Schritte gethan, so wich der Boden, I had scarce made a few steps, when the ground yielded under me.

Mithin, or *folglich*, consequently.

The latter is more usual.

Nachdem, after.

Nachdem er das gesagt hatte, verschied er, after he had spoken that, he expired.

Nehmlich, or *nähmlich*, videlicet, namely.

The latter is more usual ; as, *es kamen ihrer drei, nähmlich, &c.*, there came three of them, namely, &c.

Nicht allein, nicht nur, not only ;

Is followed by *sondern auch*, but also, as, *ich habe es nicht allein gesehen, sondern auch gehört*, I not only have seen, but also heard it.

Noch, nor.

Weder Freude noch Glück, neither happiness nor look ; *weder Ruhm noch Ehre*, neither glory nor honor.

Nun, now, therefore.

Du hast nicht hören wollen, nun magst du fühlen, you did not choose to listen, therefore you ought to suffer.

Nur, but, only.

Gib mir nur ein wenig, give me but a little.

Ob, whether, if.

Obgleich, obschon, obwohl, though, although.

They suffer a separation ; as, *ob er gleich sahe*, although he saw ; *ob er schon zu Hause war*, though he was at home ; *ob er wohl arm war, so war er doch ehrlich*, though he was poor, he was yet honest.

Oder

Oder, or.

Diesz oder jenes, this or that.

Sintemal, or sintemalen, both are obsolete.

So.

Has various significations in English ; as, *wenn mein Vater kommt, so saget ihm*, when my father comes tell him ; *da er in Kölln eintraf, so fand er die Stadt in den Händen der Feinde*, when he arrived at Cologne, he found the town in the hands of the enemy ; *wärest du zu Hause geblieben, so würde es nicht geschehen seyn*, hadst thou staid at home, it would not have happened ; *so wohl, als auch*, as well, as also ; *so groß die Gefahren des Meeres auch seyn mögen, so können sie doch seinen Entschlusz nicht vertilgen*, however great the dangers of the sea may be, yet they could not extinguish his resolution.

So wie, as.

Sondern, but.

Is used only when a negative precedes ; as, *nicht du, sondern sein Bruder*, not thou but his brother.

Sonst, otherwise, &c.

Bezahle mich, sonst verklag ich dich, pay me, otherwise I will sue you.

Theils - theils, partly - partly.

Sein Vermögen besteht theils in Geld, theils in Grundstücken, his patrimony consists partly in money, partly in estates,

Um

Um, for.

Um zu haben, for to have ; *um zu kaufen*,
for to purchase.

Und, and.

Ungeachtet, notwithstanding.

Vielmehr, so much the more.

Vielweniger, so much the less.

Wann, then.

Dann und wann, now and then.

Weder, neither.

Is always followed by *noch*, nor ; as, *weder
er noch sie*, neither he nor she.

Weil, while, because.

Ich that es weil es mir so gefiel, I did it, be-
cause it pleased me thus ; *kommen sie, weil ich noch
hier bin*, come, while I am here.

Wenn, when.

Is synonymous with *da* ; both are differently
applied ; as, *wenn ich ihn sehe, so will ich es ihm
sagen*, when I see him, I will tell it to him ; *da
er nach Hause kam, so fand er seinen Bruder*,
when he came home, he found his brother.

Wenngleich, although

Wennschon.

Has the same meaning : they may be sepa-
rated.

Wie, how, &c.

Wie so ? how so ? *wie das Leben so der Tod*,
as

as the life, so the death ; *wie er es sah, rief er aus.*
as he saw it, he exclaimed ; *so reich wie du,* as
rich as you.

Wiewohl, though.

Wo, if ; it signifies also where.

Wofern, and *dafern,* if.

*Ich will es dir geben, wofern, or dafern du zu
mir kommen wirst,* I will give it to you, if you
will come to me.

Wohl, well, indeed, &c.

Das ist wohl recht, that indeed may be right ;
wissen sie wohl ? do you perhaps know ?

Zumahl, especially.

*Ich kann es dir nicht geben, zumahl da du es
nicht verdienst,* I cannot give it to you, especially
as you do not deserve it.

Zwar, indeed, &c.

Is generally followed by *aber, allein, doch,
dennoch,* and similar disjunctives*.

With respect to the government of the con-
junctions, see the Syntax.

CHAP-

* *Obzwar* sometimes occurs with the power of *obgleich
obschon.*

CHAPTER IX.

OF INTERJECTIONS.

Interjections express the sudden and violent sensations of the mind, and may be considered as words of a very extensive meaning. They are inserted in most sentences, but should only be placed as the result of exquisite feelings. There is no established rule for them, because they never can be governed by any other word, and they are in their construction the most simple, and with respect to their application the least subject to art of all other parts of speech.

They must be considered as the first elements of language ; being indeed the sounds of nature herself, extorted by our internal or external feelings, and may be looked upon as *animal* sounds instinctively uttered to make our sensation known. They are of the earliest origin ; unconnected with the association of ideas, and only produced by immediate impulse.

They are the basis of all speech, and as diversified as the organs of sound can be. They have been in the course of time gradually combined, and formed into, what we call, *words* ; the improvement of which has made many of the primitive interjections obsolete, they being better calculated to convey our perceptions. Many, however, are still used in their primitive state, especially

ally by the lower classes of people, among which are the following:

<i>ah ! ha !</i>	expressing joy.
<i>sa ! hey ! heysa !</i>	noisy joy.
<i>juch ! juchhey !</i>	immoral joy.
<i>o ! oh !</i>	admiration.
<i>ah ! ach ! oh weh !</i>	complaint, sorrow, and grief.
<i>pfuy ! fi !</i>	disgust and abhor- rence.
<i>ha ! holla !</i>	a call.
<i>ho ! hum !</i>	a surprise.
<i>ah ! ha !</i>	either surprise, or satisfaction, when something unex- pected is discovered.
<i>platz !</i>	to make room.
<i>husch !</i>	a quick disappearing.
<i>knaks !</i>	on any thing falling to the ground and breaking.
<i>plump !</i>	a falling into the wa- ter, an imitation of the sound it made.

All the foregoing interjections can scarcely be denominated words, and ought not to be confounded with those simple sounds, introduced by the modern writers, and more or less used in composition even by the higher class of people. (See the Syntax of real interjections used as words.)

PRACTICE ELUCIDATING THE PRECEDING
SECOND AND THIRD PARTS OF SPEECH*.

DIE RÄUBER.

FÜNFTER AUFZUG.

Erster Auftritt.

(Aussicht von vielen Zimmern.)

FRANZ. (*im Schlafrock hereingestürzt. Sogleich DANIEL.*)

FRANZ. Verrathen, verrathen! Geister ausgespieen aus Gräbern. — Losgerüttelt das Todtenreich aus dem ewigen Schlaf, brüllt wider mich Mörder! Mörder! Wer regt sich da?

DANIEL. (*ängstlich.*) Hilf Himmel! — Seyd ihrs, gestrenger Herr, der so gräszlich durch die Gewölbe schreiet, dasz alle Schläfer auffahren?

FRANZ.

THE ROBBERS.

ACT. V.

Scene I.

(A view of several apartments.)

FRANCIS. (*in a night-gown, rushes in, followed by DANIEL.*)

FRANCIS. Betrayed! betrayed! Spirits rush from their graves! The kingdom of death, let loose from its eternal sleep, thunders in my ears! murderer! murderer! Who is there?

DANIEL. (*anxiously.*) Heaven help us! — Was it you, my noble master, whose shrieks re-echoed so horribly through the passages, that all started from their beds in the utmost terror?

FRANCIS

* This extract is taken from the chef d'œuvre of Schiller called *the Robbers*.

The scene represents, in a frantic manner, all the horrors of the last day of judgment, uttered from the mouth of a guilty criminal and parricide.

FRANZ. Schläfer! wer heizt euch schlafen? Es soll niemand schlafen in dieser Stunde. Hörst du? Alles soll auf seyn—in Waffen—alle Gewehre geladen. — Sahst du sie dort im Bogen- gang hinschweben?

DANIEL. Wen gnädiger Herr?

FRANZ. Wen? Dum- kopf! Wen? So kalt, so leer fragst du, wen? Hat michs doch angepackt wie der Schwindel! Wen? Esels- kopf! Wen? Geister und Teufel! Wie weit ists in der Nacht?

DANIEL. Eben jetzt ruft der Nachtwächter zwei an.

FRANZ. Was! will die- se Nacht währen bis an den jüngsten Tag? Hörst du keinen Tumult in der Nähe? kein Siegesgeschrei, kein Ge- räusch galloppirender Pferde? Wo ist *Ka.* . . der Graf will ich sagen?

DANIEL. Ich weisz nicht, mein Gebieter.

FRANZ. Du weizt nicht? Du bist auch unter der Rotte?
Ich

FRANCIS. From their beds! who bids you sleep? No one shall sleep at this hour. Dost thou hear? All shall be awake — in arms — every gun shall be charged.— Didst thou not see them lurk- ing among the trees in yon- der avenue?

DANIEL. Whom, gra- cious Sir?

FRANCIS. Whom, block- head! whom? So coldly, so indifferently dost thou ask whom? It has seized me like a giddiness! Whom? stu- pid dolt! whom? Ghosts and devils! — What is the hour of the night?

DANIEL. The watchman has just called two.

FRANCIS. What! will this night last till doomsday? Hearest thou no tumult near? no cries of victory? no tram- pling of horses? Where is *Char.* . . the count, I would say?

DANIEL. I know not, master.

FRANCIS. Thou knowst not?—Thou too art one of
H h 2 this

Ich will dir das Herz aus den Rippen stampfen! mit deinem verfluchten: ich weisz nicht! Was? auch Bettler wider mich geschworen? Himmel, Hölle! alles wider mich geschworen?

DANIEL. Mein Gebieter!

FRANZ. Nein! ich zittere nicht! Es war ledig ein Traum. Die Todten stehen noch nicht auf. — Wer sagt, dasz ich zittere und bleich bin? Es ist mir ja so leicht, so wohl.

DANIEL. Ihr seyd todtenbleich, eure Stimme ist bang und lallet.

FRANZ. Ich habe das Fieber, ich will morgen zur Ader lassen.

DANIEL. O ihr seyd ernstlich krank.

FRANZ. Ja freilich, freilich! das ist alles — und Krankheit verstört das Gehirn, und brütet tolle und wunderliche Träume aus. — Träume bedeuten nichts, — nicht wahr Daniel? Träume kommen ja aus dem Bauche, und Träume bedeuten nichts, — Ich hatte so
eben

this gang? I will stamp thy heart through thy ribs! with your damned: *I know not.* What? beggars too have conspired against me? Heaven! hell! all conspire against me?

DANIEL. My master!

FRANCIS. No! I do not tremble! It was merely a dream. The dead do not rise yet. — Who says that I tremble and look pale? No, no! I am calm, quite at my ease.

DANIEL. You are pale as death, your voice is hollow and faltering.

FRANCIS. I have something of a fever. I will be let blood to-morrow.

DANIEL. You are extremely ill.

FRANCIS. Yes, indeed! that is all — and illness destroys the brain, produces strange and maddening dreams. — But what are dreams. — Is it not true, Daniel, that dreams arise merely from indigestion? they signify nothing: I had a horrid dream.

(he

eben einen lustigen Traum.
(*er sinkt ohnmächtig nieder.*)

DANIEL. Gott ! was ist das ! Georg ! Konrad ! Bastian ! Martin ! So gebt doch nur eine Urkunde von euch. (*rüttelt ihn*). So nehmt doch Vernunft an ! So wirds heißen, ich hab ihn todt gemacht. Gott erbarme sich meiner !

FRANZ. (*verwirrt.*) Weg ! weg ! was rüttelst du mich so, scheuszliches Todtengerippe ? — Die Todten stehen noch nicht auf. —

DANIEL. O du ewige Güte ! er hat den Verstand verlohren.

FRANZ. (*richtet sich matt auf.*) Wo bin ich ? — Du Daniel ? was hab ich gesagt ? merke nicht darauf ! ich habe eine Lüge gesagt, es sey was es wolle. — Komm ! hilf mir auf ! Es ist nur ein Anstosz von Schwindel — weil ich — weil ich — nicht ausgeschlafen habe.

DANIEL. Ich will Hülfe rufen, ich will nach Aerzten rufen.

FRANZ. Bleib ! setze dich neben

(*he sinks down in a swoon*),

DANIEL. Heavens ! what is this ! George ! Conrad ! Bastian ! Martin ! Shew but one sign of life ! (*shakes him.*) Preserve but your reason ! It will be said I have murdered him. Lord have mercy upon me !

FRANCIS. (*disturbed.*) Away ! be gone ! why dost thou shake me thus, horrible skeleton ; — The dead rise not yet.

DANIEL. Oh, eternal goodness ! he has lost his reason.

FRANCIS. (*raises himself faintly.*) Where am I ? — Is it thee, Daniel ? what have I said ? regard it not ! I have spoken a lie, be it what it will. — Come, help me up ! It was but a fit of giddiness — because I — because I have not had my sleep out.

DANIEL. I must call for assistance : I will call physicians.

FRANCIS. Stay. Sit down here

neben mich auf diesen Sopha.
—So, — du bist ein geschei-
ter, ein guter Mann. Lasz
dich erzählen.

DANIEL. Jetzt nicht, ein
andermal! ich will euch zu
Bette bringen. Ruhe ist euch
besser.

FRANZ. Nein, ich bitte
dich, lasz dir erzählen, und
lache mich derb aus! Siehe
mich deuchte, ich hätte ein
königliches Mahl gehalten,
und mein Herz wäre guter
Dinge, und ich läge berauscht
im Rasen des Scloszgartens,
und plötzlich, — plötzlich,
aber ich sage dir, lache mich
derb aus!

DANIEL. Plötzlich.

FRANZ. Plötzlich traf ein
ungeheurer Donner mein
schlummerndes Ohr; ich
taumelte bebend auf, und sie-
he, da war mirs, als sähe ich
den ganzen Horizont in feu-
riger Lohe, und Berge, und
Wälder, wie Wachs im Ofen
zerschmelzen, und eine heu-
lende Windsbraut fegte von
hinnen Meer, Himmel und
Erde.

DANIEL. Das ist das leb-
hafte

here upon this sofa.—So—
thou art a discreet, a good
man. Let me relate it to thee.

DANIEL. Not yet, an-
other time. I will take you
to bed. Rest is best for you.

FRANCIS. No, I pray
thee, let me talk to thee, and
do thou laugh heartily at me!
Hark! methought I held a
princely banquet, all, all beat
bliss about my heart! and I
laid me down in my gar-
dens of pleasure, intoxicated
with delight; but I entreat
thee laugh thou heartily at
me.

DANIEL. Suddenly.

FRANCIS. Suddenly! a
monstrous thunder struck on
my astonished ear! I stag-
gered trembling up: and be-
hold! methought, I saw the
whole horizon outflaming in
a fiery blaze; and mountains,
and cities, and forests, all melt-
ing as wax before a furnace:
and a howling wind-storm
swept before it the seas, the
heavens, and the earth.

DANIEL. That's indeed
a

hafte Kontrefei vom jüngsten Tag.

FRANZ. Nicht wahr? das ist tolles Zeug? Da trat *einer* hervor, der hatte in seiner Hand eine eiserne Wage, die hielt er zwischen Aufgang und Niedergang, und sprach: tretet herzu, ihr Kinder des Staubes; ich wäge die Gedanken!

DANIEL. Gott erbarme sich meiner!

FRANZ. Schneebleichstunden alle; ängstlich klopfte die Erwartung in jeglicher Brust. Da war mirs, als hört ich meinen Namen zuerst genannt aus den Wettern des Berges, und mein innerstes Mark gefror in mir, und meine Zähne klapperten laut.

DANIEL. O Gott vergeb euch!

FRANZ. Das that er nicht! Siehe, plötzlich erschien ein alter Mann, schwer gebeugt von Gram, angebissen den Arm von wüthendem Hunger; aller Augen wandten sich scheu vor dem Manne; ich kannte den Mann; er schnitt eine Locke von
sei-

a living picture of the day of judgment.

FRANCIS. Pshaw! Is it not absurd nonsense? There came forward *one*, who had in his hand a brazen balance, which he held between east and west, and said: approach, ye children of the dust; I weigh your thoughts.

DANIEL. God have mercy upon me!

FRANCIS. All stood aghast and pale as snow, expectation beat anxiously in every breast. When methought I heard a voice amidst the storm pronounce my name; the marrow congealed within my bones, and my teeth chattered with horror.

DANIEL. Oh, God forgive you!

FRANCIS. That he never can!—Behold, quickly there appeared a venerable old man, bent down with sorrow, his arm gnawn through hunger; all eyes turned away in disgust from the view of him, I knew him. He cut off one of his venerable silver locks,
and

seinem silbernen Haupthaar, warf sie hin—hin—und—da hört ich eine Stimme schallen aus dem Rauche des Felsen : Gnade ! Gnade jedem Sünder der Erde und des Abgrunds ! du allein bist verworfen ! (*tiefe Pause.*) Nun warum lachst du nicht ?

DANIEL. Kann ich lachen, wenn mir die Haut schaudert ? Träume kommen von Gott.

FRANZ. Pfui doch, pfui doch ! sage das nicht ! Heisz mich einen Narren ! einen aberwitzigen, abgeschmackten Narren ! Thue das, lieber Daniel, ich bitte dich drum, spotte mich tüchtig aus !

DANIEL. Träume kommen von Gott. Ich will für euch beten. (*ab.*)

FRANZ. (*allein.*) Pöbelweisheit ! Pöbelfurcht !—Es ist ja noch nicht ausgemacht, ob das Vergangene nicht vergangen ist, oder ein Auge sich findet über den Sternen, —Hm ! hum ! wer raunte mir das ein ? Rächet denn droben über den Sternen einer ? —Nein, nein ! — Ja, ja !

threw it away from him—
— At this moment I heard a voice sound from the darkest part of the rock : Pardon ! pardon to every sinner on the earth and under the earth ! thou alone art rejected ! (*a deep pause.*) Well, why do you not laugh ?

DANIEL. Can I laugh, when all my powers of sense shudder thus ? Dreams come from God.

FRANCIS. Pshaw ! pshaw ! don't say that ! call me a fool, a child, an idiot ! Do so, dear Daniel, I entreat you, but laugh at me.

DANIEL. Dreams come from God. I will pray for you. (*exit.*)

FRANCIS. (*alone.*) Vulgar superstition ! vulgar stupidity ! It is not yet determined whether there be a future state, whether or not there be a searching eye above the stars.—Ah ! what ! who inspired me with that thought ? Is there an avenger on high ? — No, no ! — Yes, yes !
fright-

ja ! fürchterlich zischelts um mich : richtet droben einer über den Sternen ! Entgegen gehen dem Rächer über den Sternen diese Nacht noch ! Nein ! sag ich—elender Schlupfwinkel, hinter den sich deine Feigheit verstecken will—Oed, einsam, taub ist droben über den Sternen—
 Wenns aber doch etwas mehr wäre ? Nein, nein, es ist nicht ! Ich wills, es ist nicht ! Wenns aber doch wäre ? Weh mir, wenns nachgezählt worden wäre ? wenns dir vorgezählt würde diese Nacht noch ! — Warum schaudert mirs so durch die Knochen ?—sterben ! warum packt mich das Wort so ? Rechenschaft geben dem Rächer über den Sternen — und wenn er gerecht ist — wenn er gerecht ist.

DANIEL. (*kommt ängstlich.*) Gnädiger Herr, es jagt ein Trupp feuriger Reuter die Steg herab, schreien Mordjo, Mordjo—das ganze Dorf ist in allarm.

FRANZ. Geh, laß alle Glocken zusammen läuten, alles soll in die Kirche —
 auf

frightfully they hiss around me like serpents : There is one above the stars who judgeth ? — What ? to meet this great avenger this very night ! No ! do I say — Miserable subterfuge ! behind which thy cowardice would hide itself — Desert, and solitary, and inanimate is all above us — But should there after all yet be something ? No, no, there is not ! I will have it so, there is not ! —But if indeed there be ?—Woe to me if my actions should be called over before the judge this very night !—Why do I shudder thus ?—To die ! Why does this word torment me ? To give an account to the judge who sits on high — and if he be just—ah ! if he be just !

DANIEL. (*enters in great agitation.*) My gracious lord, a troop of horsemen are galloping up the pathway, crying murder ! murder ! The whole village is in alarm.

FRANCIS. Go, let all the bells be chimed ; let all to church ; let all fall upon their
 knees

auf die Knie fallen alles — beten für mich — alle Gefangene sollen los seyn und ledig; ich will den Armen alles doppelt und dreifach wieder geben; ich will — so geh doch — so ruf doch den Beichtvater, dasz er mir meine Sünden hinwegsegne. — Bist du noch nicht fort?

(Das Getümmel der Räuber wird hörbarer.)

DANIEL. Gott verzeih mir meine schwere Sünde! wie soll ich das wieder reimen? Ihr habt ja immer das liebe Gebet über alle Häuser hinausgeworfen, habt mir so manch. . . .

FRANZ. Nichts mehr davon. — Sterben! siehst du? sterben? Es wird zu spät. *(man hört die Räuber toben.)* Bete doch! bete!

DANIEL. Ich sagts euch immer — ihr verachtet das liebe Gebet so — aber gebt Acht, gebt Acht! wenn die Noth an Mann geht, wenn euch das Wasser an die Seele geht. . . .

RÆUBER. *(auf der Straße.)* Stürmt! schlägt todt! brecht

knees to pray for me. All prisoners shall be liberated. I will restore to the poor double and threefold; I will — go then — call the confessor, that he may absolve me of my sins. — Art thou not yet gone?

(The tumult of the robbers increases.)

DANIEL. God forgive me my sins! what am I to make of all this? You have heretofore constantly scorned the very thought of prayer, you have often said to me....

FRANCIS. No more of that. — To die! seest thou? to die! It is too late. *(The robbers are heard shouting.)* Pray then, pray!

DANIEL. I always told you, you despised prayer too much; but take heed! take heed! When trouble comes upon us — when the soul is overwhelmed within us. . . .

ROBBERS. *(in the street.)* Storm! kill! break in! I see.

brecht ein ! Ich sehe Licht,
dort musz er seyn.

FRANZ. (*auf den Knien.*)
Höre mich beten, Gott im
Himmel !—Es ist das erste-
mal.—Erhöre mich Gott im
Himmel !

RÆUBER. (*laufen Sturm
und werfen Feuerbrände in
seine Säle.*)

FRANZ. (*betet.*) Ich bin
kein gemeiner Mörder ge-
wesen, mein Herr Gott !—
habe mich nie mit Kleinig-
keiten abgegeben, mein Herr-
gott !

DANIEL. Gott sey uns
gnädig ! auch seine Gebete
werden zu Sünden.

(*Es fliegen Steine und Feu-
erbrände. Die Scheiben fal-
len.*)

FRANZ. Ich kann nicht
beten. — Hier, hier ! (*auf
Brust und Stirne schlagend.*)
Alles so öd — so verdorret.
(*steht auf.*) Nein ich will
auch nicht beten.

DANIEL. Jesus Maria !
helft — rettet — das ganze
Schlosz steht in Flammen !

FRANZ. Hier nimm die-
sen Degen. Hurtig, jag mir

ihn i i 2

see lighs ; he must be there.

FRANCIS, (*upon his knees.*)
Hear my prayers, God in
heaven ! It is the first time.
God in heaven, hear me !

ROBBERS. (*they scale the
rampart, and throw firebrands
into his saloons.*)

FRANCIS. (*prays.*) I have
been no common murderer,
my God ? I have not com-
mitted petty crimes, gracious
God !

DANIEL. God have mer-
cy upon us ! his very prayers
become sins.

(*They throw stones and
firebrands. The windows are
broken.*)

FRANCIS. I cannot pray.
— Here, here ! (*beating his
breast and forehead.*) All
my hopes are blasted : all is
lost. (*rises.*) I will pray
no more.

DANIEL. Jesus Maria !
Help—save—the whole castle
is in flames !

FRANCIS. Here, take this
sword ; plunge it into my body,
that

ihn hinterrücks in den Bauch,
dasz nicht diese Buben kom-
men und treiben ihren Spott
mit mir.

*(Das Feuer nimmt über-
hand.)*

DANIEL. Bewahre ! be-
wahre ! Ich mag niemand zu
früh in den Himmel fördern,
vielweniger zu früh. . . .
(er entrinnt.)

FRANZ. *(ihm grasz nach-
stierend, nach einer Pause.)*
—In die Hölle willst du sa-
gen ! Wirklich ! ich wittere
so etwas.— Sind das ihre hel-
len Triller ? Hör' ich euch
zwischen ihr Nattern des Ab-
grunds ?—Sie dringen herauf
—belagern die Thüre — wa-
rum zag ich so vor dieser
bohrenden Spitze ? Die Thü-
re kracht — stürzt — unent-
rinnbar. *(er springt in die
Flammen.)*

that these villains may not
treat me with scorn and de-
rision.

(The fire increases.)

DANIEL. God forbid !
hold ! I will send no one
before his time to heaven,
far less to. . . . *(he runs off.)*

FRANCIS. *(follows him
with a ghastly grin, after a
pause.)* — To hell thou
wouldst have said ! — Alas !
I perceive something like it.
—Are these the cries of hell ?
Do I hear you, ye hissing
serpents of the infernal re-
gions ? — Hark ! they are
pressing up the stairs—they
are surrounding the door.—
Why do I tremble thus be-
fore this pointed sword ?—
Ha ! the door falls in —
bursts open — inevitable. *(he
leaps into the flames.)*

SECTION THE THIRD.

SYNTAX.

The mutual influence and relation, which the different parts of speech bear to one another, is called syntax. It consists principally of two parts, *concord* and *government*.

Concord is the agreement which one word has with another, in gender, number, case, or person.

Government is that power which one part of speech has over another, in directing its mood, tense, or case.

To produce the agreement and right disposition of words in a sentence, rules are necessary. But it has already been observed, that the German and English idioms have a great affinity with each other, excepting some inflexions, peculiar to the former; therefore I shall particularly dwell upon those instances in which there is some variation, and also take notice of the conformity of both languages. In order to elucidate such rules, appropriate exercises are necessary to familiarize the student with the organization of the language,

guage. To each rule I have added adequate examples with a literal translation. At the end of the syntax. I have joined one complete English exercise, recapitulating practically every part of Speech, and explaining by way of notes all the difficulties which may occur in translating English into German.

Thus exercised, it will be no difficult task, by the help of a good dictionary, to assist himself without any further aid.

CHAPTER I.

OF THE COMBINATION OF WORDS.

Two or more nouns, &c. in the singular number, joined together by one or more copulative conjunctions, must have verbs, nouns, pronouns, &c. agreeing with them in the plural number. The following rules and observations will at once convince us of this, and at the same time display aberrations from it.

I. Of the Article with the Noun.

The definite article exists merely for the sake of *appellatives*; proper names do not require it.

Except. 1. The names of *nations, mountains, forests, seas, and rivers.*

2. Per-

2. Personal names, when they are appellative, or when we speak of them with disdain.

3. When proper names are declined with the article.

To proper names belong also those of the different parts of the world, and the name of God, signifying the Supreme Being. If it stand as an appellative, it requires the article ; as, *der Gott der Liebe*, the god of love.

With appellatives the article *der* denotes the whole species, as a thing existing by itself ; as *der Mensch ist sterblich*, man is mortal. It likewise denotes an object already known, from the whole species ; as, *der Fremde ist wieder da*, the stranger is again here.

In the following instances it would be wrong to prefix the article : *viz.* 1. If the substantive sufficiently defines itself, by any previous numerals or pronouns ; 2. or if it be in the Vocative ; 3. after an *apposition* ; 4. before the titles of renowned men ; 5. in many titles of books ; and 6. when several substantives follow each other, and more especially in affecting discourses. In almost all the above mentioned cases, the omission, or the addition of the article, has such a striking affinity with the English, that it would be superfluous to dwell longer on a rule which the student will so easily discover in the annexed practice.

The indefinite article denotes: 1. an indefinite thing, from a whole species ; as, *da sasz ein Vogel*, there

there was a bird sitting. 2. The same indefinite thing like the representative of the whole species ; as, *ein Mensch ist ein schwaches Geschöpf*, man is a feeble creature. 3. The species ; as, *welch ein Mensch !* what a being ! *es ist ein Fremder*, he is a stranger. 4. Before proper names, when they stand as appellatives ; as, *ein Plato unserer Zeit*, a Plato of our age.

Exceptions. When a plurality is expressed by one word, no article is required ; as, *ich sehe Menschen*, I see men.

In some instances the indefinite article may be put *alone*, the substantive being understood ; as, *was für einer*, what kind of a . . . ; *hier ist eines*, here is one.

The articles, as in English, are sometimes properly omitted, and when used, they ought to be justly applied, according to their distinct nature.

II. Of Nouns joined together.

RULE I. When two or more substantives occur in one phrase, and have the same object referring either to a verb, or any other part of speech, they are put in the same case ; as, *dieser Mensch ist entweder ein Dumkopf oder ein Schurke*, this man is either a blockhead, or a rascal ; *Glück, Verstand und Tugend sind selten beisammen*, fortune, understanding and virtue are seldom united.

RULE II. One substantive governs another in the Genitive case, signifying possession, quality,

lity, &c. ; as, *der Vater dieses hübschen Kindes ist ein armer Tagelöhner*, the father of this handsome child is a poor day-labourer ; *die Reitze dieses schönen Mädchens haben ihn verführt*, the charms of this handsome maiden have seduced him ; *zwei Drittel der Einnahme sind für die Armen* ; two-thirds of the receipts are for the poor.

Except words of measure and quantity ; as, *ein Glas Bier*, a glass of beer ; *eine Heerde Schafe*, a flock of sheep, &c.

However, when the substantive that follows words of measure or quantity, are joined with a pronoun, then the Genitive is expressed ; as, *sechs Ellen dieses Tuches*, six yards of this cloth ; and so does also the adjective, which renders the Genitive sometimes necessary ; as, *eine Kompagnie guter Soldaten*, a company of good soldiers.

RULE III. The Genitive and Dative cases are generally supplied by the preposition *von*. This happens,

1. When no article is used ; as, *der südliche Theil von Frankreich*, the southern part of France ; also,

2. When quality, condition, proportion, &c. are expressed ; as, *eine Frau von Verstande*, a woman of understanding ; *ein Herr von hoher Geburt*, a gentleman of high birth ; *von altem Adel*, of ancient nobility ; *eine Reise von zwei hundert Meilen*, a journey of two hundred miles ; *ein Schiff von drei hundert Tonnen*, a ship of three hundred
k k
tons ;

tons ; *eine Summe von zwei hundert Thalern*, a sum of two hundred dollars ; *eine Frau von siebenzig Jahren*, a woman of seventy years ; and,

3. *Von* is used before the indefinite article, to denote character ; as, *sie ist ein Muster von einer guten Tochter*, she is a pattern for a good daughter ; when

4. It denotes the property that things are made of ; as, *ein Ring von Gold*, a ring made of gold.

The preposition *aus*, is sometimes employed instead of *von* ; as, *eine Blume aus unserm Garten*, a flower out of our garden.

It is sometimes indifferent, whether *vom*, i. e. *von dem*, be used ; as, *er ist ein Freund vom Hause*, or *des Hauses*, he is a friend of the house.

Sometimes *von* is not at all expressed ; as, *eine Reihe Obstbäume*, a row of fruit trees ; *die Stadt Paris*, the city of Paris.

The noun substantive is sometimes changed into an adjective ; as, *eine steinerne Brücke*, instead of *eine Brücke von Stein*, a stone bridge.

Sometimes we unite the two substantives, which determine one another ; as, *die Gartenthür*, the garden door, for *die Thür des Gartens*, the door of the garden.

One substantive may also terminate another ; as, *die Gebräuche der Bewohner des Nordpols*, the customs of the inhabitants of the north pole.

The following phrases belong to a flowery stile ; as, *des Volkes Rache*, the people's revenge ;
unsers

unsers Zeitalters verdorbene Sitten, the corrupted manners of our age, &c.

III. Of Numerals.

The following substantives, although accompanied by a number, are never put in the plural ; as, *Buch*, a quire ; *Fusz*, or *Schuh*, a foot ; *Loth*, an ounce ; *Maas*, a measure ; *Mann*, a man (when collective) ; *Pfund*, a pound ; *Risz*, a ream of paper ; *Uhr*, an hour ; *Zoll*, an inch.

To denote the *date* of the *month*, we always make use of the *ordinal* numbers ; as, *den zweiten vergangenen Monats*, the second of last month ; *das Kind ward den sechsten August geboren, und ist den zwölften December gestorben*, the child was born the sixth of August, and died the twelfth of December.

After the ordinal and cardinal numbers, the substantive may be put in the Genitive ; or with the preposition *von*, *aus*, *unter*, *an*, in the Dative, *ex. gr. drei der schönsten Statuen aus Rom*, three of the handsomest statues from Rome ; *zwanzig von ihnen wurden gefangen*, twenty of them were made prisoners ; *zwei aus ihrer Mitte wurden abgeschickt*, two out of their centre were deputed ; *nur zwölf unter vier und zwanzig waren gut*, only twelve out of twenty-four were good.

Observation. When a personal pronoun is placed instead of a noun, the Genitive is put before the number ; as, *es spielten unser sieben,*

kk 2

und

und drei nur gewannen, seven of us were playing, and only three gained.

Fractional numbers are put before nouns of quantity ; as, *zwei und ein halb Pfund*, or *dritthalb Pfund*, two pounds and a half ; *drei und eine viertel Elle*, three yards and a quarter ; *sechs und drei viertel Zentner*, six hundred pounds and three quarters ; we also say, *ein achtels Zentner*, the eighth part of a hundred pounds.

Years and hours are reckoned by the cardinals ; as, *im Jahr ein tausend acht hundert und eins, zwei, drei, &c.* in the year one thousand eight hundred and one, two, three, &c. ; *es ist ein, zwei, drei, &c. Uhr*, it is one, two, three, &c. o'clock.

Remarks. In reckoning the hours, we may put the neuter of the cardinals without expressing the word *Uhr*, clock ; as, *es ist eins*, it is one o'clock ; *wenn es acht schlägt*, when it strikes eight ; *hat es zwei geschlagen ?* has it struck two ?

The following are peculiarities : *ein Viertel auf drei*, a quarter past two ; *drei Viertel auf zwölf*, a quarter to twelve ; *halb acht*, half-past seven.

IV. Of Pronouns.

RULE I. Pronouns must agree with their substantives, (especially the *possessives* and *demonstratives*) in their gender, number and case ; but the *relatives* only in gender and number. The two first are placed before the substantive to which they belong ; the relative after it.

RULE

RULE II. When the personal pronoun is followed by a substantive, or the word *selbst*, or *selbst*, or by several verbs belonging to the same person, we do not repeat the same personal pronoun ; as, *ich, dein Freund, gebe dir den Rath*, I give you the advice as a friend ; *er will es ihr selbst einhändigen* ; he will give it her himself ; *weil du nichts arbeitest, und beständig müszig gehst so kannst du zu nichts gelangen*, as long as you do no work, and are always idle, you can gain nothing.

We sometimes repeat the personal pronoun after the relative, in such cases as the following ; *ihr, die ihr Faullenzer seyd*, ye who are idle fellows, &c.

RULE III. When the subject of the third person and the case of the verb denote the same person, we make use of the reflective pronoun *sich*, instead of *him*, or *ihn* ; as, *sie hat sich daran erinnert*, she has recollected herself ; *er spricht nur immer von sich*, he is always speaking of himself ; *er hat mich zu sich kommen lassen*, he has ordered me to call on him.

If the reflected pronoun *sich*, is at the same time reciprocal, we may substitute *einander* ; as, *sie lieben sich*, or *sie lieben einander*, they love one another.

RULE IV. When the action of the verb does not relate to the subject of the phrase, *i. e.* when the verb is not reflected, we employ the pronoun in the third person ; as, *er erzählt viel Gutes von ihm*,

ihm, von ihr, von ihnen, he relates much good of him, of her, of them; *er hat mich zu ihm (dem Fremden) geführt*, he has conducted me to him (*viz.* the stranger).

Some Peculiarities.

When the English speak of an inanimate object, they always make use of the neuter *it*, which is not the case in German, for they have distinct genders by which they apply the pronouns accordingly; a few examples will make it clear to the student, *ex. gr. das ist ein schöner Stoch*, this is a handsome stick; *ja, er ist sehr schön*, yes (he) it is very handsome; *wo haben sie ihn gekauft?* where did you buy (him) it? *wie gefällt ihnen diese Uhr*, how do you like this watch? *sie ist sehr schön*, (she) it is very handsome; *das Leben ist sehr kurz, aber es vergeht wie ein Traum*, life is very short, but it vanishes like a dream; *das Pferd ist sehr schön aber es frisst nicht genug*, the horse is very handsome, but it does not eat enough.

The pronoun *ich*, is sometimes employed thus; *mein halbes ich*, literally, my half self.

mein ander ich, ——— my other self.

The Dative *mir* and *dir*, in a familiar or ironical style are used thus: *du wirst mir schon singen*, thou wilt soon sing, depend upon it; *du bist mir ein feiner Kerl*, thou art a fine fellow; *ich lobe mir den Hochheimer*, I prefer old hock; *das mag dir ein Spasz gewesen seyn!* that must have been good sport for thee! So

So we find the plural of the personal thus interposed : *das war euch eine Freude !* that was a pleasure ! *das war euch ein Fest !* that was a feast for you !

RULE V. The pronoun possessive in German ought to be repeated before substantives of *different* genders ; as, *seine Gesundheit und sein Leben*, his health and his life ; *sein Weib und Gesinde*, his wife and servants ; *er ist mein Freund, Rathgeber und Beschützer*, he is my friend, adviser, and protector.

RULE VI. Demonstrative pronouns are employed thus : *dieser*, or *der*, denote an object *present* or *near*, of which we speak ; *jener*, of an *absent*, or *distant* one ; and when we have to indicate a third object, we use *der* ; as, *dieser Wein ist besser als jener*, this wine is better than that ; *dieser hat es rund abgeschlagen, der will auch nicht, und jener hat zu viele Geschäfte*, this has entirely refused it ; that will not also, and the other has too much business.

We frequently add to the demonstrative pronouns the words *hier*, or *da* ; as, *ich will von diesem hier*, I will have of this ; *kennen sie den da, or dort*, do you know this, or that (man) ?

RULE VII. Demonstrative pronouns may precede a possessive, and may also be separated from their substantives, or by an intermediate preposition ; as, *dieses mein eigenes Kind vertraue ich dir an*, I entrust this only child of mine to you ; *dieses und voriges Jahr ist es heisz gewesen*, this year and the last

last have been very hot; *diesen und den folgenden Tag rasteten wir*, we stopped this day and the following; *diese, meines Freundes liebste Tochter*, this beloved daughter of my friend; *diese, einer Belohnung würdige Tugend*, this virtue worthy of recompense.

RULE. VIII. The neuters *dies*, *das*, *jenes*, are sometimes put absolutely, for all cases; as, *das ist mein Groszvater*, this is my grand-father; *das sind geschickte Leute*, these are skilful men; *das ist erschrecklich*, this is terrible; *er sagte mir dieses und jenes*, he told me this and that; *Ueberbringer dieses*, the bearer of this; *am sechsten dieses*, the sixth of this.

RULE IX. *Derjenige*, is always followed by a relative, thus: *derjenige, welcher in seiner Jugend*, &c. he, who in his youth, &c.

Observations. 1. *Solcher*, loses the inflective syllable, before the definite article; as, *solch ein Mann und solch ein Weib*; such a man, and such a woman.

2. The Genitive of *derselbe*, is often put instead of the possessive; as, *das ist ein ges Buch, ich kenne den Verfasser desselben*, this is a good book, I know the author of it.

3. *Derjenige, welcher*, may be put instead of *wer*; as, *wer Geld hat, hat auch Freunde*, he who has money, has also friends; *wer ein ehrlicher Mann ist, der betrügt niemanden*, he who is an honest man deceives no one.

RULE

RULE X. The demonstrative pronoun *der*, *die*, *das*, is suppressed after *wer*, when both found in the same case; but if otherwise, the pronoun *der* must be expressed; as, *wer seine Pflicht erfüllt darf niemand scheuen*, he who fulfils his duty fears nobody; *wem ich das Geld gab, der war ein Fremder*, he, to whom I gave the money, was a stranger.

RULE XI. The relative pronouns, *welcher*, *der*, refers always to a preceding substantive, with which it agrees in gender and number; the required case supplies the verb that follows; as, *ein Freund der mich liebet und hochschätzt*, a friend, who loves and esteemes me; *er starb den Tag an welchem wir abreiseten*, the day, on which we set off, he died.

RULE XII. When the relative refers to the whole of the preceding phrase, it is put in the neuter; as, *er will eine Wittve mit fünf Kindern heurathen, welches ich nicht billige*, he will marry a widow with five children, which I do not approve of.

We say likewise: *da sind zehn Thaler, welches die Summe ist, die ich euch schuldig bin*, here are ten dollars which I owe you.

RULE XIII. Instead of the Genitive *welcher*, we use *der* in both numbers; as, *die Belohnung deren er würdig ist*, the reward of which he is worthy; *die Armen deren Wohlthäter er war*, the poor, whose benefactor he was; *der Mann dessen*

Sohn krank war, the man, whose son was ill ; *die Frau von deren Sohn wir reden*, the woman, of whose son we speak.

RULE XIV. When the relative refers to several substantives of *different genders*, it is sometimes put in the plural ; otherwise it follows the gender of the last ; but, whenever we find ourselves embarrassed in a similar case, we use the indeclinable relative *so* ; as, *der Garten und das Haus so ich gekauft habe*, the garden and the house which I have bought.

The relative *wo* refers commonly to a *place*, and sometimes to a certain *time* ; as, *Italien ist es, wo man Meisterstücke der Baukunst findet*, Italy is the country where we meet with masterpieces of architecture ; *Londen war es, wo wir uns zum erstenmal sahen*, we saw one another for the first time in London.

RULE XV. In answering the interrogative pronouns, the same case must be used ; as, *wer kommt?*—*der Fremde*, who comes ?—the stranger ; *wer ist dieser Mann?*—*ein Weinhändler*, who is this man ? —a wine-merchant ; *was sehet ihr?*—*einen Baum*, what do you see ?—a tree, &c.

In other cases, we may say : *wer hat ihnen dieses gesagt?*—*ich habe es von meinem Bruder erfahren*, who told you this ?—I heard it from my brother.

RULE XVI. When the question is asked by *seyn*, with the Genitive and Dative ; the answer is

is made also by *seyn*, with the Nominative of the pronoun possessive; as, *wem*, or *wessen ist das Kind?* — *es ist mein*, to whom belongs this child? — it is mine.

Observation. We sometimes, in interrogations make use of the *neuter*, in an absolute manner; as, *welches ist die beste Aussprache?* which is the best pronunciation?

The following are peculiarities: the English, when they intend to express one individual object, place the possessive pronoun after the substantive in the Genitive case; as, *a relation of mine, a friend of mine, of yours, of his, &c.* The Germans follow a different mode, *ex. gr. ein Freund von mir*, a friend of mine; *ein Bedienter von uns*, a servant of ours.

Alle, in common life, signifies sometimes that a thing is completely finished; as, *der Wein ist alle*, the wine is done; *die Kirschen sind alle*, the cherries are eaten.

Meinesgleichen, deinesgleichen, seinesgleichen, ihresgleichen, euresgleichen, indicate people of an equal situation.

V. Of Adjectives.

RULE I. The adjective is put before the substantive, and must agree with it, in gender, number, and case; as, *die gute Frau und die böse*, the good and bad woman; *den sechsten dieses Monats*,

naths, the sixth of this month. In the latter phrase *Tag*, day, is understood.

Observations. Adjectives expressing the titles of great men, follow the noun; as, *Karl der Weise*, Charles the wise,

Adjectives, expressing the qualities of nouns in different genders, must be put in the neuter; as, *das Geschickteste von euch soll belohnt werden*, the most skilful of you shall be recompensed; *das Vernünftigste von euch beiden ist die Frau*, the most reasonable of you two, is the woman; *Keines von ihnen wollte nachgeben*, none of them would yield.

RULE II. When the adjective is placed substantively, it is put in the neuter; as, *das Erhabene*, the sublime; *das Neueste*, the newest.

In comparisons the English use *as*, the Germans render this by *so*, *als*, or *wie*; viz. *so tapfer als*, or *wie Marlborough*, as brave as Marlborough.

VI. Of the Verb.

From the subsequent rules it will be seen, that the government, the construction, and application of the German verb (few instances excepted) is nearly the same as the English; for the *tenses*, *moods*, &c. have such an analogy with each other, that they scarcely require any further elucidation.

RULE I. The verb must agree with the noun, in number and person.

RULE II. When a verb belongs to two or
more

more substantives of the singular number, it must be put in the plural ; as, *die wahre und falsche Bescheidenheit sind sehr verschieden*, true and false modesty are very different ; *Zorn, Eifersucht, Hasz und Liebe, sind sehr heftige Leidenschaften*, anger, jealousy, hatred, and love, are very violent passions.

Sometimes the verb, belonging to two substantives, is put in the singular, as *Pest und Hunger herrscht im Lande*, plague and famine ravage the country.

RULE III.~ The verb is put in the plural number, with a name of the singular, from motives of politeness ; as, *der Herr Graf haben befohlen*, literally (the Mr.) the Count (have) has commanded ; *Ihre Excellenz beweisen mir viele Güte*, Your Excellency shews me much kindness.

Observe, that the Infinitive of the active voice, after certain verbs, occasionally has a passive signification ; as, *lasz ihn rufen*, let him call ; which signifies, in English, let him be called ; *der Richter hiesz ihn binden*, the judge ordered him to (bind) be bound ; *wir sahen ihn schlagen*, we saw him (beating) beaten.

With respect to the tenses, moods, &c. no particular rule is necessary, for the great affinity of both languages is self-evident.

Of Auxiliaries.

The Infinitive of the auxiliaries *dürfen, sollen, können mögen, lassen, müssen, wollen, &c.* is substituted for the Preterite Participle, when the Infinitive of another verb precedes them ; as, *ich habe es nicht thun dürfen* (for *gedurft*), I was not allowed to do it ; *du hättest kommen sollen* (for *gesollt*), thou shouldst have come ; *wir hätten es sehen können* (for *gekonnt*), we might have seen it ; *ich habe ihn anhören müssen* (for *gemuszt*), I have been obliged to listen to him.

VII. The Participles.

The Germans have two Participles, the *Present* and the *Preterite*.

The Present Participle is formed of the Infinitive Mood, by adding the letter *d* ; as, from *loben*, to praise, Part. *lobend*, praising ; from *lachen*, to laugh, Part. *lachend*, laughing.

This Participle governs the same case as the verb, and has also the nature of an adjective ; as, *der lachende Frühling*, the smiling spring ; *der tanzende Bär*, the dancing bear ; *das laufende Jahr*, the current year.

It takes the form of an adjective ; as, *erquickender Wein*, refreshing wine ; *stärkende Speise*, strengthening food ; *kühlendes Getränke*, cooling beverage ; *ein liebender Vater*, a loving father ;
eine

eine traurende Mutter, a mourning mother; *ein weinendes Kind*, a weeping child.

The adverbial form is never put after any verb; more particularly not after the auxiliary *seyn*, to be.

The German Present Participle cannot be employed by the auxiliary *seyn*, to be, as in English; as, *I am writing*, *he is reading*, *we were walking*, *they will be going*, &c. There are however a few instances where, from its signification, it becomes similar to an adjective; as, *sie ist reizend*, she is charming; *die Noth ist dringend*, the occasion is pressing.

Participles considered as adjectives admit degrees of comparison, by means of additional endings. However, these degrees do not extend to all Participles.

Poets occasionally exceed the limits prescribed by custom, and in imitation of foreign languages, give a greater latitude to the verbal capacity of Participles. Allowance may be made for poetical licence, but we must not deviate from the rules of prosaic accuracy.

The most essential quality which Present Participles retain, is that of governing cases, and this is perfectly agreeable to the idiom of the language; as, *die alles belebende Sonne*, the sun which animates every thing; *die uns bevorstehende Gefahr*, the danger hanging over us; *das uns verfolgende Geschick*, the fate which persecutes us. The governing cases must be placed before the Participle; yet
we

we find in some instances the case and Participle joined together, and written as one word ; as, *ein ehrliebender Mann*, a man that loves honor, instead, *ein Ehre liebender Mann*.

The Germans use sometimes their Present Participle in a peculiar manner, by prefixing the preposition *zu* ; as, *das hoch zu schätzende Verdienst*, merit to be highly esteemed.

The Present Participle may in English be converted into a substantive, by prefixing the article ; as, *the writing, the reading, &c.* whereas in German the Infinitive serves for that purpose ; as, *das Schreiben, das Lesen*.

The Preterite Participle.

Preterite Participles either end in *t* (*et*), or *n* (*en*), and have, for the most part, the augmentative *ge* before them ; as *gelobt*, praised ; *gesprochen*, talked. The augmentative *ge* however is rejected by inseparable compound verbs, and those of *ieren*, or *iren* ; as, *regiert*, governed ; *spazieret*, walked, &c.

The use of the Preterite Participle is twofold, 1. when combined with an auxiliary verb, it constitutes the compound tenses of conjugation ; and 2. as an adjective, it is joined to substantives, which is very frequently done in German ; as, *geliebte Tochter*, beloved daughter ; *die gepriesene Tapferkeit*, the praised valour ; *ein verachtetes Geschöpf*, a despised creature.

This

This Participle as an adjective, is also susceptible of the degrees of comparison, and particularly of the superlative which it takes in its full extent ; but as for the comparative, it takes it only in the adverbial form.

VIII. Of Adverbs.

RULE I. Adverbs are generally placed immediately after the verb ; as, *wir haben hier keine Freunde*, we have no friends here.

RULE II. Adverbs of time are placed before all other adverbs ; as, *sie wird morgen hier seyn*, she will be here to-morrow.

RULE III. Those adverbs which denote measure, weight, age, worth, &c. require the Accusative ; as, *zwölf Ellen lang*, twelve yards long ; *acht Pfund schwer*, eight pounds weight ; *sechs Jahr alt*, six years old ; *vier Thaler werth*, four dollars value

Adverbs, which convey the idea of *about*, or *merely*, with numbers, are rendered thus: *ungefähr fünf Jahre*, about five years ; *zwei bis drei Wochen*, two or three weeks ; *ein Stücker zehn*, about ten pieces ; *ein Ehler drei*, about three yards ; *an die zwanzig*, nearly twenty ; *bey die funfzig*, nearly fifty.

This manner of speaking, though not classical, is for the most part used by the lower orders of people.

IX. Of Prepositions.

When one preposition belongs to more than one noun, it must only be once expressed, the same as in English ; as, *durch List, Betrug und Verrätherey*, by intrigue, deceit and treachery. However, when substantives are combined by conjunctions, we must repeat the preposition ; as, *entweder durch List, oder durch Gewalt*, either by intrigue or by force ; *theils mit Geld, theils mit Waaren*, partly with money, partly with merchandise.

Two or more substantives of different genders, when put after a single Preposition, lose their article or case ; as, *in Noth und Tod*, in distress and death ; *auf Todt und Leben*, upon life and death ; *bei Brod und Wasser*, by bread and water.

Sometimes we meet with prepositions immediately following each other, but very rarely ; as, *durch mit Geld bestochene Stimmen*, votes purchased with money. This mode of expression should not, however, be imitated.

X. Of Conjunctions.

The conjunction *dasz* requires the *Indicative* when it bespeaks certainty ; and the *Conjunctive* when dubeity ; as, *ich versichere dich dasz ich dein Freund bin*, I assure you, that I am your friend ; *er will nicht glauben dasz ich sein Freund sey*, he will not believe that I am his friend.

If

If we express a *vow*, or a *wish*, the conjunction *dasz* always requires the Subjunctive Mood ; as, *ach ! dasz dies geschähe*, ah ! that this would happen.

The conjunction *so* is employed to connect a sentence, when the prior member of it begins with a consecutive, causal, or conditional conjunction ; as, *wenn es Zeit ist so werde ich kommen*, when it is time, I shall come ; *da er sich der Vestung näherte, so fand er die Wälle mit Feinden besetzt*, when he approached the fortress, he found the ramparts occupied by the enemy.

So is not always required after the consecutive and causal, such as *da*, *als*, *wie*, but it is rarely left out after the conditional conjunctions, such, *wenn*, *obschon*, *wennschon*, *wenngleich*.

When the conditional is not expressed in the prior member, but understood, it is necessary to make use of *so* in the subsequent ; as, *hätte ich das gewusst so wäre ich nicht dahin gegangen*, had I known that, I should not have gone there, which stands for, *wenn ich das gewusst hätte*, if I had known that, consequently *so* must follow.

If, *obgleich*, *obschon*, or a similar word, signifying though, although, precedes *so* ; the conjunction *doch*, yet, or a synonymous one, generally follows ; as, *ob er gleich jung ist so hat er doch viel Verstand*, although he is young, he has nevertheless much understanding.

The negative, *nicht*, not ; in an interrogative exclamation, gives emphasis ; *wie viele brave Soldaten und Officiere sind nicht in dieser Schlacht geblieben !* how many brave soldiers and officers have perished in this battle !

The conjunction *doch* serves for a similar purpose, in questions and exclamations ; as, *was sagt er doch ?* pray, what did he say ? *war das doch ein Lärm*, what a noise that was !

XI. Of Interjections.

The interjection generally stands by itself, without reference to the case of substantives ; as, *es ist leider ! mit uns dahin gekommen*, alas ! are we come to that ! *es ist uns, Gott Lob ! diesmal gelungen*, thank God ! we have at length succeeded ; *o ! welch ein Glück !* o what fortune !

We find the Genitive of the object in several instances, but this does not happen from the effect of the conjunction, but from an ellipsis, or a peculiarity of the language ; as, *o, der Schande !* o, what a shame ! *pfui, des garstigen Menschen !* fie upon that despicable fellow ! *ach ! des armen Kindes !* ah ! the poor child.

In some instances we find it with the Dative ; as, *wohl mir !* well is me ! *Heil euch !* success to you ! *Glück zum jungen Sohne !* success to the young son !

The Accusative is likewise found after the interjection ; as, *o, mich Unglücklichen !* o, unhappy me !

me ! We should not, however, imitate the latter mode of expression.

XII. Of the Arrangement or Construction of Words, Phrases, Sentences, &c.

Many grammarians have rather endeavoured to display an artificial knowledge, in this part of grammar, than clearly to point out to the student the real and essential parts of it. During the time I have professed the German language in this kingdom, I do not remember one among my numerous pupils, who ever found the least difficulty in attaining a knowledge of the just arrangement of words, &c. but on the contrary confessed, that this part of grammar was not only the most simple, but had the most clear analogy to the English. As for *perspicuity*, and *accuracy* in writing, which is much more material, and when studied properly, of much more use and profit to acquire ; the student will find every necessary information in the subsequent Practice, and particularly in the Second Part of this work, in which the arrangement and proper use of words, &c. are of course properly explained.

P R A C T I C E

ON ALL THE PARTS OF SPEECH WHICH OCCUR
IN THE SYNTAX.

The count and countess **** generally (1) spent (2) their summer in one of the northern provinces (3) of Germany; their castle was situate on a fine romantic eminence, overlooking (4) an adjacent village, and at a considerable distance from any high road (5): the edifice (6) was spacious,

(1) generally, *gewöhnlich*.

(2) to spend, *zubringen*.

(3) northern provinces, *nördlichen Provinzen*.

(4) to overlook, *übersehen*.

(5) high road, *die Heerstrasse*.

(6) edifice, *das Gebäude*.

* My readers may rely upon it that this remarkable instance of female heroism is a fact. As the illustrious family are still living, and I am indebted to them for various kindnesses, in the earlier part of my life, I trust I shall be excused if I suppress their real names.

In the above and subsequent narration, I endeavoured to exhibit most of the rules, &c. occurring in the syntactical part; and after having illustrated all the difficult words, phrases, &c. which may embarrass the student, in translating it, from his native language into a foreign one, I am persuaded he will not find it a difficult task, to render the whole with accuracy and precision.

cious, elegantly decorated, and built in the Gothic stile (7).

The count being obliged (8) to quit his seat (9) for a few days, upon important business, reluctantly left his beautiful lady, in the bloom of youth (10) alone in the castle. A few of his most trusty servants attended (11) him on his journey, whilst the rest remained in the castle with their mistress (12). No accounts were known of any remarkable robberies or murders in that country: and as the lady by no means (13) deserved to be classed among the most timorous of her sex (14); it was improbable that her situation should suggest to her any idle fears (15).

On the second night, however (16), after her husband's departure (17), when scarcely retired to rest (18), she heard a dreadful noise in the adjoining apart-

(7) stile, *die Art*.

(8) being obliged, *war genöthiget*.

(9) his seat, *seinen Sitz*, or *seine Wohnung*.

(10) in the bloom of youth, *in der Blüthe ihrer Jugend*.

(11) to attend, *begleiten*.

(12) mistress, *die Gebieterinn*.

(13) by no means, *keinesweges*.

(14) of her sex, *ihres Geschlechtes*.

(15) fears, *Furcht*, (has no plural in German).

(16) however, *jedennoch*.

(17) departure, *die Abreise*.

(18) when scarcely retired to rest, *als sie sich kaum zur Ruhe begeben hatte*, so.

apartment (19). She called, but received no answer ; the noise became still louder and the shrieks more distinct. Not being able (20) to conceive the cause of this disturbance, she jumped out of bed, and opened the door, when a most shocking spectacle (21) presented itself to her sight. Two of her domestics lay weltering (22) in their blood, murdered by a savage band of ruffians (23); one of them was giving the fatal blow (24) to her own attendant, who appeared in the very act of suing for mercy (25). At the same instant two of the monsters rushed in upon her with drawn swords (26). Then might presence of mind (27) have deserted even a man ; a loud shriek of woe, or a fruitless prayer for mercy, would alone have suggested themselves to a common mind (28) ; but to the countess far different ideas (29) occurred.

“ Are

(19) in the adjoining apartment, *in dem angränzenden, or anstoszenden Zimmer.*

(20) not being able, *nicht fähig seyn.*

(21) a most shocking spectacle, *ein fürchterliches Schauspiel.*

(22) weltering, *wälzend.*

(23) a ruffian, *ein Bösewicht.*

(24) a fatal blow, *ein Todesstreich.*

(25) of suing for mercy, *um Gnade, or Schonung zu bitten.*

(26) with drawn swords, *mit gezogenen Degen.*

(27) presence of mind, *Gegenwart des Geistes.*

(28) to a common mind, *einer gemeinen Denkungsart.*

(29) far different ideas, *ganz verschiedene Begriffe.*

“Are you come at length?”—She exclaimed (30), rushing forwards with a firmness which astonished and embarrassed (31) the murderers. —
 “Are you come at length!”—She again exclaimed. —
 “For such guests in vain have I long wished.” —
 “Wished!” replied one of the murderers,” —
 “what do you mean (32)?—wait a moment, (33)” —
 brandishing his sword — “and I will — — —”
 “Stop! stop!” said another of the gang, “let us
 “first hear; — *what have you to say* (34)?”

“Nothing, but what perfectly coincides (35)
 “with your wishes, my brave fellows,” returned
 the countess; “you have managed (36) most ad-
 “mirably; you are men after my heart’s desire (37)
 “and shall have no reason to repent if you will,”
 — — “Speak?” cried they with one voice (38):
 “speak! be quick,” exclaimed the most atrocious
 of the ruffians, “for we use no ceremony (39).”
 “I

(30) she exclaimed, *rief sie aus*.

(31) astonished and embarrassed, *erstaunte und verwirrte*.

(32) what do you mean? *was meint ihr?*

(33) wait a moment, *wart ein bischen*, or *ein wenig*.

(34) what have you to say? *was habt ihr zu sagen?*

(35) to coincide, *übereinstimmen*, or *übereinkommen*.

(36) to manage, *hauszen*.

(37) after my heart’s desire, *nach Herzenslust*.

(38) with one voice, *einstimmig*.

(39) for we use no ceremony, *wir machen keine Umstände*.

“ I do not despair, however,” rejoined the
 countess. “ I am the wife of the wealthiest noble-
 “ man in this country, yet the wife of the poorest
 “ beggar (40) cannot be more wretched than I
 “ am. My husband is the most avaricious and
 “ jealous (41) of his sex (42); he is a burden
 “ to me, and to be delivered from him has long
 “ been the object (43) of my most earnest and fer-
 “ vent wishes; I have formed many plans for my
 “ escape (44), but could never put any into exe-
 “ cution; I have many times (45) wished to pro-
 “ cure some poison (46), in order to get rid of
 “ him (47); but I could not trust my servants.
 “ They are all spies (48), and she, whom you have
 “ just dispatched (49), is the most detestable of
 “ her sex (50). I am now nearly twenty years of
 “ age (51) and not totally (52) destitute of beauty:
 “ more-

(40) of the poorest beggar, *des ärmsten Bettlers*.

(41) the most avaricious and jealous, *der geizigste und eifersüchtigste*.

(42) of his sex, *seines Geschlechtes*.

(43) object, *Gegenstand*.

(44) for my escape, *zu meiner Flucht*.

(45) many times, *vielmals*, or *öfters*.

(46) to procure some poison, *Gift zu verschaffen*.

(47) in order to get rid of him, *um ihn losz zu werden*.

(48) spies, *Spionen*.

(49) to dispatch, *abfertigen*.

(50) of her sex, *ihres Geschlechts*.

(51) twenty years of age, *zwanzig Jahr alt*.

(52) totally, *gänzlich*.

“ moreover, my husband lived with that wretch,
 “ (pointing to the murdered chambermaid (53),
 “ and consequently she has done me every kind
 “ of mischief (54), where she could find the least
 “ opportunity, for setting my husband against me.
 “ If any one of you (55) will protect (56) me, I
 “ will most willingly accompany him in all his
 “ wanderings (57), and contentedly spend the
 “ night under a hedge, and the day in a village
 “ alehouse (58); being tired of my present wretched
 “ situation. I should be glad to revenge myself,
 “ in following you, for the perfidy and ill treatment
 “ of my tyrannical husband (59). Spare (60) but
 “ my life, and you shall have no reason (61) to
 “ regret your humanity; this castle contains a mine
 “ of wealth (62), and the greater part of its trea-
 “ sures are easily discovered, yet there are hoards
 “ which

N n 2

(53) chambermaid, *Kammerfrau*.

(54) mischief, *Unheil*.

(55) if any one of you, *in sofern einer unter euch*.

(56) to protect, *beschützen*.

(57) wanderings, *Wanderungen*.

(58) a village alehouse, *eine Dorfschenke*.

(59) of my tyrannical husband, *meines tyrannischen Gatten*.

(60) to spare, *schonen*.

(61) and you shall have no reason, *und ihr sollt keine Ursache haben*.

(62) wealth, *Reichthum*.

“ which you can never obtain (63) without my
“ assistance (64).”

Whatever excess fellows of this description (65) may sometimes commit, still they are men. The countess's unexpected address, her undaunted tone of voice, and her uncommon beauty, altogether produced in these monsters (whose hands (66) yet reeked with the blood of her domestics) a wonderful effect. They assembled in a ring, and consulted for some minutes upon the steps to be pursued (67). The countess, though unguarded, discovered not the smallest inclination to escape, and scarcely changed colour (68), though their horrid threats and imprecations continually reached her ears (69). The leader of the band soon addressed her : he repeatedly asked her, whether they might trust her word? Whether she was resolved to desert her husband and yield (70) to their desires? To these questions

(63) to obtain, *erhalten*.

(64) assistance, *der Beistand*.

(65) whatever excess fellows of this description, *was auch immer für Ausschweifungen, Kerls von solcher Beschreibung*.

(66) whose hands, *deren Hände*.

(67) upon the steps to be pursued, *über die Maassregeln die sie zu nehmen hätten*.

(68) changed colour, *veränderte ihre Farbe*.

(69) continually reached her ears, *reichten beständig ihr Ohr*.

(70) to yield, *Gnüge leisten, sich ergeben*;

tions she invariably answered in the affirmative. Necessity (71) may surely be urged as an excuse for her conduct (72).

“ Come then,” cried the leader, whilst he embraced her, “ and make the promised discoveries ; “ though we place but little confidence in nobles (73), trained up (74) as they are in the paths “ of debauchery and vice, we will this time venture (75) : be assured, however, that were you “ still more beautiful (76) your head shall be the “ forfeit of your indiscretion, if we discover that “ you intend to escape or deceive us.”

She immediately seized the light (77) with the greatest alacrity, and led them through every apartment ; she opened, unasked, every door, and every place of security, she assisted them in packing up the treasures ; she talked and joked with perfect good humour, leaped over the murdered bodies

(71) necessity, *Noth*.

(72) as an excuse for her conduct, *als eine Entschuldigung ihres Betragens*.

(73) nobles, *Edelleute*.

(74) trained up, *aufgebracht*.

(75) to venture, *wagen*.

(76) that were you still more beautiful, *dasz wenn ihr noch einmal so schön wäret*.

(77) she immediately seized the light, *sie ergriff sogleich das Licht*.

dies (78), that lay in her way, with apparent indifference, and willingly exposed her delicate person to the most fatiguing labour (79).

Plate, money, jewels, cloths, and many pieces of valuable furniture (80), were already prepared for being carried off; the signal for their decampment (81) was given, when the leader's newly destined bride seizing him hastily by the arm, "did not I before assure you," exclaimed she, "that you should have no reason (82) to repent of your good opinion of my honour? Open treasures (83) you can easily seize; it now becomes me to discover those which are secreted (84)." — "Secreted!" — "Can you suppose," interrupted she, "that in a mansion (85) like this there are no places of security destined for the concealment of property? Have patience, and you shall have good reason for changing your opinion."

(78) leaped over the murdered bodies, *sprang über die ermordeten Leichnamme.*

(79) to the most fatiguing labour, *zu der ermüdensten Arbeit.*

(80) furniture, *Hausrath.*

(81) decampment, *der Aufbruch.*

(82) that you should have no reason, *dasz ihr keine Ursache haben sollt.*

(83) open treasures, *öffentliche Schätze.*

(84) which are secreted, *welche verborgen sind.*

(85) mansion, *die Wohnung.*

“ nion (86).” She then directed them to a hidden spring (87) in her husband’s writing desk, which, upon the slightest pressure immediately flew open, and displayed six immense pieces of bullion (88).

“ Come! come!” exclaimed the leader, “ I now begin to find that you are really worthy of being my mistress(89).”—“Aye, and your wife too,” replied the countess whilst she embraced him, “ when I have made still (90) greater discoveries. You were informed, I am aware (91), of my tyrant’s absence ; but did you not hear of six thousand ducats which he, the day before yesterday, received from his banker?”—“ No! where are they?”—“ Oh! perfectly safe(92) and at your disposal; and you could never have found them or the iron chest (93) which contains them, if I had not assisted you. Follow me! we have completed our labours here, let us now commence them under ground. Follow me, I say, to the subterraneous caverns (94)”

The

(86) for changing your opinion, *eure Meinung zu ändern.*

(87) a hidden spring, *eine verborgene Feder.*

(88) immense pieces of bullion, *grosze Rollen Gold.*

(89) of being my mistress, *meine Liebste zu seyn.*

(90) still, *noch.*

(91) I am aware, *ich bin versichert, or gewisz.*

(92) perfectly safe, *ganz sicher.*

(93) the iron chest, *der eiserne Kasten.*

(94) to the subterraneous caverns, *zum unterirdischen Gewölbe.*

The murderers obeyed, but not without precaution (95). At the extremity of the descent (96) they stationed a sentinel, whom the countess totally disregarded (97). She continued to march on before them till they arrived at a closet, in a secret recess in the cavern. "Here," said she, "offering the leader the keys, "unlock the chest, and behold "the reward of your good opinion of me!"

The leader tried the keys, but in vain; he began to display visible marks of impatience and mistrust (99). "Let me try," said the countess with increased impatience, "if I cannot manage "the business rather more expeditiously: the morning will perhaps. . . . (100). Oh! I now see "why our endeavours failed, pardon the mistake; your visit, though it afforded me infinite "pleasure (101), yet I must confess rather perplexed me (102). I have taken the wrong bunch "of

(95) without precaution, *ohne Vorsicht*.

(96) at the extremity of the descent, *am Hinuntergange des Gewölbes*.

(97) to disregard, *nicht achten*.

(98) tried the keys, *probierte*, or *versuchte die Schlüssel*.

(99) mistrust, *Misztrauen*.

(100) the morning will perhaps, *der Morgen könnte uns gar vielleicht (viz. überraschen.)*

(101) your visit, though it afforded me infinite pleasure, *ohngeachtet euer Besuch mir unendliches Vergnügen verursachte*.

(102) rather perplexed me, *vielmehr bestürzte mich*.

“ of keys ; be patient, and the mistake shall soon
“ be rectified.”

She fled up the staircase like lightning, and before many moments had escaped, they heard her returning fatigued and breathless (103). “ Found (104) ! found ! ” she cried with exultation, and springing suddenly upon the sentinel (105), she threw the poor unguarded wretch headlong into the cavern. The trap-door (106) being once secured, the escape of the deluded murderers was effectually prevented : with equal presence of mind (107), she fled across the court-yard (108) of the castle, and setting fire to the thatch of some adjoining pent-houses (109), she alarmed the neighbouring villagers : they hurried in crowds to the castle, and were accosted at the entrance by the countess. A very few of them was sufficient to extinguish the flames (110) and prevent their farther

(103) fatigued and breathless, *ermüdet und athemlos*.

(104) found, *gefunden*.

(105) sentinel, *die Schildwache*.

(106) the trap-door, *die Fallthüre*.

(107) with equal presence of mind, *mit gleicher Gegenwart des Geistes*.

(108) across the court-yard, *über den Hof*.

(109) and setting fire to the thatch of some adjoining pent-houses, *und setzte die Strohdächer einiger angränzenden Viehställe in Feuer*.

(110) was sufficient to extinguish the flames, *waren hinreichend die Flamme zu löschen*.

ther progress. The rest repaired immediately to the guard-chamber, where they found arms in abundance(111). They soon furnished themselves with implements of attack, and besetting every avenue (112) to the castle, they seized and conducted to punishment these unfortunate murderers to * * * for humanity, mercy and justice*.

(111) where they found arms in abundance, *wo sie Waffen im Ueberflusz fanden.*

(112) every avenue, *jeden Schlupfwinkel.*

* I have yet to observe, that from the whole of the preceding story, I have seen several most beautiful and valuable engravings, executed by one of the most celebrated engravers, representing the countess in most of the related scenes. The two latter, where she returned, breathless, from the upper apartment with the bunch of keys in her left hand, and precipitated herself dexterously upon the sentinel, who tumbles down the staircase into the cavern ; and the other, where she runs over the castle-yard, and setting fire to the thatch of the pent-houses ; all this, together with the murderers, who are lastly brought out from the cavern, and the deceived dead sentinel, who had his scull fractured and several of his limbs broken, excite a spectacle, which will for ever immortalize the artist.

The following interesting description of a contested subject of natural history (which concludes the Practice of the Syntax) is taken from *Golberry's Travels in Africa* ; a work highly interesting

teresting, and which has lately been translated by Mr. Mudford.

THE CAMELEON.

The cameleon (1), an animal so long celebrated (2), and to which eloquence (3) and poetry have attributed (4) the faculty of assuming (5) the colour of every object which it approaches (6); which they have so frequently employed to embellish (7) their metaphors, and which they have made the emblem of falsehood and imposture (8), yet remains unknown; and it is more than probable (9), that the natural history of this singular (10) reptile, has hitherto been explored only in a faint manner.

The cameleon of nature is tranquil, mild, and peaceable (11), the varieties (12) of colour,
o o 2
which

(1) the cameleon, *das Kamäleon*.

(2) celebrated, *berühmt*.

(3) eloquence, *die Beredsamkeit*.

(4) to attribute, *zuschreiben*, or *beilegen*.

(5) to assume, *annehmen*.

(6) to approach, *nähern*, or *nahe kommen*.

(7) to embellish, *bereichern*, or *verschönern*.

(8) imposture, *der Betrug*.

(9) probable, *wahrscheinlich*.

(10) singular, *besondere*.

(11) peaceable, *friedsam*, or *friedliebend*.

(12) varieties, *Mannigfaltigkeiten*.

which this animal undergoes (13), are the consequences of internal motions, with which he is affected, and the alternate (14) influence of heat and cold, of light and obscurity (15).

The cameleon-man disguises himself (16) beneath false colours (17), only to tyrannise over, or to abuse (18) his fellow creatures ; while, on the contrary, the lizard-cameleon, is himself the sufferer (19), and his varieties of colour extend (20) no farther, but begin and end with its own feelings.

Classed in the third genus (21) of lizards, the cameleon is particularly a native of the torrid zone, and it is most common in the burning countries (22) of Africa ; though it may be seen in great quantities (23) in the western part of this continent, comprized (24) between Cape Blanco and Cape Palmas ; it is astonishingly numerous (25) on the
banks

(13) to undergo, *annehmen*, or *unterworfen seyn*.

(14) alternate, *wechselsweise*, or *wechselseitige*.

(15) obscurity, *Finsternisz*.

(16) to disguise, *verkleiden*.

(17) beneath false colours, *hinter falsche Farben*.

(18) to abuse, *miszbrauchen*.

(19) the sufferer, *der leidende Theil*.

(20) to extend, *sich erstrecken*.

(21) the third genus of, *die dritte Art von*.

(22) burning countries, *heiszen*, or *brennenden Gegenden*.

(23) in great quantities, *in groszer Anzahl*.

(24) to comprize, *begreifen*, *einschlieszen*, or *enthalten*.

(25) astonishingly numerous, *erstaunend häufig*.

banks of the Senegal (26), and it was at the Isle St. Louis, during the winter of 1786 and 1787, that (27) I collected a great quantity at once, on which I made those observations (28) which will form the subject of the following narrations.

One of the most extraordinary characteristics (29) of this animal is, that it appears to be composed of a light ossified carcase covered with a very subtile (30) and tenuous skin, which is as it were entirely destitute of flesh (31); and when most handsome in appearance, and apparently (32) most fat and beautiful, it is in reality filled only with an aëriform substance (33), which it is capable of imbibing and expelling at pleasure (34); hence it may be conceived, that such animals cannot exist but in the hottest climates, and that extensive warmth

(26) on the banks of the Senegal, *an den Ufern des Senegals.*

(27) of 1786, and 1787, that I, *im Jahr ein tausend sieben hundert sechs, und sieben und achtzig, dasz ich.*

(28) observations, *Bemerkungen.*

(29) most extraordinary characteristics, *auszerordentlichsten Eigenschaften.*

(30) subtile, *sanft.*

(31) destitute of flesh, *des Fleisches beraubt.*

(32) apparently, *sichtbarlich.*

(33) aëriform substance, *luftartigen Bestandtheil.*

(34) which it is capable of imbibing and expelling at pleasure, *den es nach Gefallen fähig ist, entweder einzusauchen, oder von sich zu stossen.*

warmth (35) alone can agree with its singular organization.

The size, exterior form (36), &c. of this species of lizard, are sufficiently known to render a description of them here unnecessary (37); the attention and researches of naturalists, should be now confined to its other more obvious peculiarities, and its more rare and singular properties (38).

There are many phenomena to be found in the cameleon, which have not yet been sufficiently (39) explained or demonstrated (40); such as its variation of colour; its absorption and expulsion of air at pleasure; its power of living a considerable time without taking any kind of nourishment (41); and lastly, its possessing certain visual perfections (42) and advantages (43) which I believe are found in no other work of creation.

Towards the end of the (44) year 1786, I collected, at one time, many cameleons of all sizes and

(35) extensive warmth, *auszerordentliche Hitze*.

(36) exterior form, *äusserliche Gestalt*.

(37) unnecessary, *unnöthig*.

(38) properties, *Eigenschaften*.

(39) sufficiently, *hinreichend*.

(40) to demonstrate, *erklären*.

(41) nourishment, *die Nahrung*.

(42) perfection, *die Vollkommenheit*.

(43) advantage, *der Vortheil*.

(44) towards the end of the, *gegen das Ende des*.

and ages, and I amused myself with observing them with considerable attention (45); my first object was directed towards the variations of colour which are observable in this lizard, and on the nature and alternation of these varieties (46).

I was very soon convinced that the cameleon does not assume (47) its colour from the circumambient (48) objects, or from those with which it may be covered, but that the alterations which its natural colour undergoes (49) originates entirely in the painful sensations which this animal internally experiences, and of which it is singularly susceptible (50).

Its natural colour is a fine emerald green. Such have I always seen it (51), when in a state of liberty, perched, like a parrot, on the branch of some young tree, ornamented (52) with gay foliage, in the midst of which it is with much difficulty perceived (53); or when it lazily basks in, or creeps along the fresh grass.

At

(45) attention, *die Aufmerksamkeit*.

(46) varieties, *Verschiedenheiten*.

(47) to assume, *annehmen*.

(48) circumambient, *umgebenden*.

(49) to undergo, *unterworfen seyn*.

(50) to be susceptible, *empfindlich seyn*.

(51) such have I always seen it, *so habe ich es immer gesehen*.

(52) ornamented, *geziert*.

(53) to perceive, *wahrnehmen*.

At this time, it is not only always of that fine emerald green colour, but it is also in its most healthful (54) and corpulent state. Hence, it appears to me, that to preserve these two qualities (55), a state of liberty, and the power of living in the grass, or in the midst of fresh foliage, are indispensable (56).

From the moment that the liberty and security of this reptile was either constrained or interrupted, I could perceive very palpable alterations in the brightness and vivacity of its colour, and the rotundity (57) of its form.

It may be confidently asserted, that the cameleon is an animal very timid and fearful, and at the same time, equally slow and indolent (58). Its very subsistence and health, is doubtless owing to its colour ; for from this circumstance, it is confounded with the grass or leaves in the midst of which it delights to exist (59). It remains immoveable when on the branch of a tree or in the herbage, and rolls out its glutinous tongue (60), which resembles an earth-worm, and possesses most
pro-

(54) healthful, *gesundheitsvoll*.

(55) two qualities, *zwei Eigenschaften*.

(56) are indispensable, *sind unumgänglich nothwendig*.

(57) rotundity, *die Dicke*.

(58) indolent, *träge*.

(59) to exist *zu leben*.

(60) glutinous tongue, *gefräszige, or leckerhafte Zunge*.

probably some peculiar smell, which attracts the little insects who form its nourishment; when the tongue is thus covered with a sufficient quantity, it immediately draws it in with an amazing rapidity (61).

This economy is incessantly repeated (62), and always with success; for the insects, deceived by the colour and immobility of the cameleon, approach without suspicion (63), and are taken in the snare.

The fine green of the skin of this lizard, in its healthful state, so completely confounds it with the tree or the grass in which it is hidden (64), that it is impossible to discover it, except by chance (65); this brilliant colour also proves its security against those animals who would injure it, but are unable to see or distinguish it; in fact, it requires a well organized sight to make this discovery.

This reptile, therefore, well knows that it is only when thus confounded that it is able to procure its food (66), and escape its enemies; and
when,

(61) with an amazing rapidity, *mit einer erstaunenden Geschwindigkeit.*

(62) to repeat, *wiederholen.*

(63) without suspicion, *ohne Verdacht.*

(64) it is hidden, *es verborgen ist.*

(65) by chance, *von ohngefähr.*

(66) to procure its food, *sich seine Nahrung zuverschaffen.*

when, therefore, it is deprived of its liberty, and destitute (67) of these advantages, it becomes full of apprehension, of fear, and of terror ; its life is one continued torment (68), and it sustains all the anguish of dread : its health visibly declines (69), and the freshness of its natural colour rapidly decays. Thus, whenever I took a cameleon out of the grass, or from a branch whereon (70) it was perched, I perceived, in a very short time, not only an obvious alteration in its colour, which began to fade (71), but also a diminution in the rotundity (72) of its body.

If I placed the animal on the arid sand, or on the floor, or in a cage, it immediately became of a yellow tinge, and insensibly expelled (73) the air with which it was inflated (74) : it hence decreased in size, and the smallness of its body became obvious even to the naked eye (75).

If I afterwards replaced it in the grass, or on the branch of a tree, the fine green colour in
a short

(67) destitute, *beraubt*.

(68) torment, *die Plage*.

(69) visibly declines, *vergehet*, or *verschwindet sichtbar*.

(70) whereon, *auf welchem*.

(71) to fade, *schwinden*, *abnehmen*.

(72) rotundity, *die Dicke*.

(73) to expel, *ausstoszen*, or *auswerfen*.

(74) inflated, *angefüllt*, *aufgeblaszen*.

(75) to the naked eye, *dem bloßen Auge*.

a shord time returned, and its body expanded (76) and assumed its wonted rotundity.

Whenever I kept my cameleons confined in a cage, and there plagued and tormented them, I always easily succeeded (77), in exciting a degree of irritation and anger, which they manifested by expiring the air so strong, as to be heard: they likewise became thin, and their colour gradually (78) became dull. If I continued to disquiet (79) them, the dull green changed to a yellow tinge; then to yellow, spotted (80) with red; next a yellow brown, spotted with red-brown; then a grey-brown, spotted with black; and lastly from shade to shade, they at length became almost black, and more and more thin. These are the only colours in which I could succeed (81) in making them assume (82).

After having thus tormented (83) and kept them prisoners during a number of days, I set them free. I carried them to a tree, or into the grass, and however black and meagre they were, they quickly

p p 2

as-

(76) expanded, *dehnte sich aus*.

(77) to succeed, *gelingen*.

(78) gradually, *stufenweise*.

(79) to disquiet, *beunruhigen*.

(80) spotted, *flecket*.

(81) to succeed, *gelingen*.

(82) to assume, *annehmen*.

(83) to torment, *plagen*.

assumed their green colour, and their usual state of solidity (84).

Reiterated experiments (85) have therefore convinced me, that the cameleons in a perfect state of liberty are always fat, and of a green hue ; and that in a state of captivity, not only their colour becomes changed, but their health also experiences an alteration (86). I have often wrapped them up (87) in various coloured stuffs, and left them for whole days together ; after I visited them, I found them always of that yellow-green, that tarnished yellow, or that green-black, which they forever assume (88), when in distress and suffering.

The skin of the cameleon is extremely fine and delicate, and very soft and cold to the touch. When examined with a strong lens, on the living animal, it appeared like that kind of prepared (89) skin, which is called shagreen.

This epidemais is not shiny (90), but is singularly fine and elastic. The small points or protuberances of this shagreen skin are, as it were, imperceptible, and hardly distinguishable by the
naked

(84) solidity, *die Einsamkeit*.

(85) reiterated experiments, *wiederholte Versuche*.

(86) an alteration, *eine Aenderung*.

(87) often wrapped them up, *öfters sie eingewickelt*.

(88) to assume, *annehmen*.

(89) prepared, *bereiten*, or *zubereiten*.

(90) shiny, *glänzend*.

naked eye (91). Though it is excessively delicate, fine, and pliable, it has notwithstanding (92) a considerable degree of tenacity, and is likewise gifted with a strong elastic property, as well as with the power of expanding and contracting itself at pleasure.

It is doubtless (93) to this contexture, to this kind of tissue, which the skin of the cameleon has, that we must attribute (94) its facility in varying its colour, according to the degree of dilatation or contraction which it may experience: in fact, we may safely ascribe (95) to this, those sudden alternations of colour which so much astonish us.

The cameleon possesses a still more astonishing faculty (96) than this, of varying its colour, *viz.* that of expanding and contracting itself at pleasure (97).

What therefore is its peculiar organization, whence it derives the power, not only of inhaling (98) a considerable quantity of the atmospheric air, but likewise of keeping, absorbing, and directing

(91) by the naked eye, *mit bloszem Auge*.

(92) notwithstanding, *nichtsdestoweniger*.

(93) it is doubtless, *es ist nicht zu bezweifeln*.

(94) attribute, *zueignen*.

(95) ascribe, *zuschreiben*.

(96) astonishing faculty, *erstaunende Eigenschaft*.

(97) of expanding and contracting itself at pleasure, *sich nach Gefallen auszudehnen und zusammenzuziehen*.

(98) of inhaling, *einzuathmen*.

recting it ; for the air, inspired by the cameleon, does not remain in its breast, in its stomach, or in its intestines (99) ; it spreads and perforates through every part of its body, and this so completely and so generally, that it is every where fat and plump : at the very extremities of its feet and tail (100) ; and even its eyes are affected, for they become more round and projected. (101).

It must therefore be admitted (102), that the air thus inhaled by the cameleon, penetrates, enters, and insinuates itself into every, even the minutest, part (103) of the body.

It must not be supposed that the cameleon, when thus in a state of *embonpoint* (104), looks merely like a bladder blown up with air. It has all the appearances of a well distributed and natural plumpness, and in every part of its body it is equal and regular.

In its utmost state of contraction (105), and when it has almost entirely voided the atmospheric
air,

(99) intestines, *die Eingeweide*.

(100) of its feet and tail, *seiner Füße und Schwanzes*.

(101) more round and projected, *runder und hervorstos-
sender*.

(102) to admit, *zulassen*.

(103) even the minutest part, *sogar in dem kleinsten
Theil*.

(104) *embonpoint*, *die Fette*.

(105) contraction, *die Zusammenziehung*.

air, retaining only a quantity sufficient (106) for the preservation of its vital faculties, the extreme tenuity of its body is truly astonishing. The extraordinary appearance which it presents is greatly augmented (107) when the animal moves, and particularly when it convolves ; for it then looks like an empty sack twisted up (108).

This faculty of expanding itself, so as to appear absolutely full and adipose ; of remaining in this state for whole months, or only for a few hours, as it pleases (109), and then contracting itself, so as to present a mere fleshless body (110) ; with the spine of its back pointed, and the flesh of its sides actually united, and apparently but of one piece, is doubtless (111) one of the most extraordinary circumstances which is to be found in the natural history of the cameleon ; and the cause of which, though but little known (112), seems worthy of the utmost attention and research which naturalists can bestow.

In

(106) sufficient, *hinreichend*.

(107) is greatly augmented, *ist gröszenentheils vermehrt*.

(108) an empty sack twisted up, *ein leerer zusammengebundener Sack*.

(109) as it pleases, *nach Gefallen*, or *wie es ihm gefällt*.

(110) a mere fleshless body, *einen bloszen fleischlosen Körper*.

(111) doubtless, *zweifelsohne*, or *ohne Zweifel*.

(112) little known, *wenig bekannt*.

In the year 1786, being then at Isle (113) St. Louis, I made the following experiments: I was at that time in possession of seven, which were all in full strength. I confined five of them separately (114) in a cage of iron wire, covered all over with fine gauze, the texture of which was too compact (115) to admit any insect to enter.

On the first (116) of November, 1786, I began my experiment; and visited four times (117), in the space of four and twenty hours, my unhappy captives (118) doomed to perish by famine (119). In a few days they became thin, and assumed that grey-black colour which is the certain indication of their distress. But when they had attained a greater degree of exility, they remained in a fixed state during a month; so that I was unable to perceive any sensible diminution (120) in their strength during that time; except, when I observed them, they opened their mouths, and expired the air very strongly against me. These expirations were easily felt, and became even audible (121).

During

(113) at the isle, *auf der Insel*.

(114) separately, *besonders*.

(115) compact, *dicht*.

(116) on the first, *den ersten*.

(117) four times, *viermal*.

(118) unhappy captives, *unglückliche Gefangenen*.

(119) to perish by famine, *Hungers zu sterben*.

(120) any sensible diminution, *einige sichtbare Verringerung*.

(121) even audible, *sogar hörbar*.

During the first six weeks, they used to run all over the cage, but after two months they never quitted the bottom of their cage. Their tenacity had now become excessive ; their weakness (122) and languor was very obvious ; their skin was almost black (123); and I also observed a great slowness in the motion of their eyes. They still preserved the faculty of expanding (124) themselves, though at the most not more than half as much as usual. They all died by degrees, by the 23d of February, 1787, except one, which was still alive the 24th, but so weak and emaciated (125), that I thought the period of its existence was also at hand (126). I liberated it the same day, and carried it to the government garden, where I placed it among the foliage ; in fifteen days it regained its colour and strength, and, during the month of April, it appeared to me to be in total possession (127) of its health and strength. At the end of this month it escaped, and all my endeavours to recover it (128) were totally ineffectual.

The

(122) their weakness, *ihre Schwäche*.

(123) their skin was almost black, *ihre Haut war beinahe schwarz*.

(124) the faculty of expanding, *das Vermögen sich auszudehnen*.

(125) weak and emaciated, *schwach und ausgemergelt*.

(126) was also at hand, *war auch nahe*.

(127) in total possession, *im völligem Besitz*.

(128) to recover it, *um es wieder zuerhalten*.

The two remaining ones (129), I confined in the same cage, without any nourishment whatever (130).

As soon as they were inclosed together, they placed themselves opposite to each other with mutual looks (131) of steadiness ; their mouths open, and expelling their breath with great energy. They remained in this situation for a considerable time ; though it was easy to discover, from their looks, that they were very much enraged, and that they occasioned mutual fear and apprehension.

One entire day passed in this attitude (132) of reciprocal menace, and it was only towards the evening that one of them slowly climbed (133) to the top of the cage ; the other remained at the bottom ; but though thus separated, they constantly kept their eyes fixed (134) on each other ; their mouths remained open, and they expelled their breath with great rapidity.

On the following morning, I found them in the same attitude and place as on the preceding evening (135) ; but there had been a battle between

(129) the two remaining ones, *die zwei übrig gebliebenen*.

(130) without any nourishment whatever, *ohne einige Nahrung*.

(131) with mutual looks, *mit wechselseitigen Blicken*.

(132) passed in this attitude, *verfloss in dieser Stellung*.

(133) climbed, *kletterte*.

(134) fixed, *geheftet*.

(135) as on the preceding evening, *als am vorigen Abend*.

tween them during the night, the effects of which were easy to be perceived ; for, I saw on their skins various wounds, and the vestiges of biting (136).

The whole day passed in a sort of immobility (137) between them ; however they constantly looked at each other, and reciprocally expelled their breath with great force.

During the subsequent night, I watched them, and by applying my taper (138), I saw my two cameleons grappled together, with their talons, and biting each other's sides with great vengeance.

I did not separate the combatants, but the appearance of the light, no doubt, excited greater fear (139) in them than they had before experienced anger : they mutually ceased the attack ; and the strongest, who had commenced the combat with the other at the top of the cage, now descended to the bottom. His antagonist had been sadly treated ; his body was covered with wounds ; his flesh was almost torn off, and he appeared in a state of extreme lassitude (140).

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This

(136) and the vestiges of biting, *und die Merkmale von Bissen.*

(137) in a sort of immobility, *in einer Art von Unbeweglichkeit.*

(138) my taper, *mein Nachtlicht.*

(139) excited greater fear, *erregte gröszere Furcht.*

(140) lassitude, *die Ermüdung.*

This warfare (141) was continued for nine successive days, at the end of which time, the one which had regularly been vanquished at length fell, and I found him dead in the bottom of the cage. The conqueror had now taken refuge in the top of the cage. He lived seventeen days longer, without eating, and perished from inanition and extreme leanness, though perhaps the wounds which he received considerably hastened his end (142).

The eye-ball of the cameleon not only projects much farther from the head than that of any other animal, but its extensive surface appears to be conically formed, and terminates in a point. Its eyes are covered with a membrane, which serves it instead of an eye-lid (143).

This membrane is like a case perforated by a longitudinal hole of about half a line (144) in breadth in its widest part ; it is by means of this orifice that the animal is enabled to see (145), and exposes to view a brown coloured pupil, bordered by a small circle of gold, extremely bright and shining. This case is gifted with the faculty of following all the motions of the eye, in which respect

(141) this warfare, *dieser Krieg*.

(142) hastened its end, *beschleunigte sein Ende*.

(143) which serves it instead of an eye-lid, *das ihm anstatt eines Augenlides dienet*.

(144) of about half a line, *ohngefähr eine halbe Linie*.

(145) is enabled to see, *ist fähig zu sehen*.

respect it differs totally from the eye-lids of any other animal (146). But what is still more singular, and which I believe is to be found in no other animal of the creation (147), is the faculty which the cameleon possesses of moving its eyes in every possible direction ; and this motion is conducted totally independent of each other (148).

The cameleon moves one of its eyes, while the other remains motionless ; with one eye he looks before him, while with the other he will look behind : the one is sometimes directed towards the heavens, and the other is bent towards the earth.

These opposite motions (149) are performed either, at once, or alternately, with astonishing rapidity. They are carried to such a degree, that at one time the pupil passes even under the projection which serves for the eye-brow, and then suddenly buries itself in the corner of the orbit, by which means the animal readily and at once discovers the objects which are placed behind him, and those immediately in his front, without moving his

(146) totally from the eyelids of any other animal, *gänzlich von den Augenliedern aller anderer Thiere.*

(147) of the creation, *in der Schöpfung.*

(148) independent of each other, *unabhängig, eins vom andern.*

(149) these opposite motions, *diese gegenseitige Bewegungen.*

his head (150) in the least degree, which is strongly confined to his shoulders.

These rapid evolutions enable him to see at once in every direction, and incessantly to observe whatever passes around him.

The object of this perfect conformation is doubtless the personal security (151) of the cameleon, and the success of his pursuit of small insects and flies, with which he is nourished ; he projects his glutinous tongue, and leaves it pendant on the side, where he perceives the prey which he wishes to entrap.

I have now said sufficient to prove (152), that the cameleon is in many respects a very extraordinary and curious animal, and that it possesses many peculiarities which are well deserving the attention of naturalists.

(150) without moving his head, *ohne seinen Kopf zu bewegen.*

(151) the personal security, *die persöhnliche Sicherheit.*

(152) sufficient to prove, *genug zu beweisen.*

OF GERMAN IDIOMS.*

All languages have peculiarities, which cannot be comprized under any distinct part of speech whatsoever, because they deviate from every common rule ; these are called idioms.

It is not, however, my intention on the present occasion to give a voluminous account of them ; but shall content myself with pointing out the principal ones, generally used in common life, by way of illustration : but for the reader's further perusal of the same subject, I would recommend to him a work of great utility, viz. *Deutsche Redensarten, &c.* German idioms, &c. Leipzig, 1800.

Von Sinnen kommen.	To lose one's senses.
Es hat keine Noth.	There is nothing to fear.
Es ist kein gutes Haar an ihm.	He is a good-for-nothing fellow.
	Man

* It will be absolutely impossible to give what may be termed an apt translation of each of the preceding idiomatic modes of speech ; hence the reader must excuse the necessity which exists of adhering to a paraphrastical method, and more particularly as many of them would be altogether unintelligible and even offensive to an English ear. Yet, as they occur very frequently in common life, and especially in dramatic pieces, it will be highly beneficial to be possessed of the above selection.

Man kann ihm nichts an-
haben.

Das ist abgedroschen
Stroh.

Einem das Leben abspre-
chen.

Auf beiden Achseln tragen.

Einen über die Achseln
ansehen.

Da kommt er angestochen.

Einem einen Schandfleck
anhängen.

Uebel bei einem ange-
schrieben seyn.

In einen sauren Apfel bei-
ssen.

Einen mit ungebrannter
Asche abreiben.

Einem eins aufbinden.

Den Kopf aufsetzen.

Grosze Augen machen.

Einen zu Paaren treiben.

Zum Kreutze kriechen.

Hart darnieder liegen.

Es geht alles drunter und
drüber.

Einem den Daumen auf
das Auge halten.

Einen aus dem Wege räu-
men.

Mit

That is a keen man ; one
cannot over-reach him.

These are trite stories.

To condemn one.

To flatter two parties.

To take no notice of a
person.

There he comes strolling.

To slander or calumniate
one's reputation.

To be badly recommended
by a person.

To perform something
against one's inclination.

To rub him down with an
oaken towel.

To deal in poetical prose.

To be headstrong, or ob-
stinate.

How he will stare ! (when
he sees him.)

To compel him to perform
his duty.

To cringe.

To be dangerously ill.

'Tis all at sixes and sevens.

To keep a strict eye upon
one.

To get rid of a person by
breaking a vein.

To

Mit Jemanden unter der
Decke stecken.

Er ist mir ein Dorn im
Auge.

Er hat Einfälle wie ein
alt Haus.

Ein Mädchen zu Falle
bringen.

Einem den Brodkorb hö-
her hängen.

Sich bucklich lachen.

Einem den Beutel fegen.

Sie ist ein altes Fell.

Einem das Fell über die
Ohren ziehen.

Das sind faule Fische.

Sie ist schon flicke.

Da steht Galgen und Rad
drauf.

Geh an Galgen.

Er lässt fünf gerade seyn.

Jedes Wort auf die Gold-
wage legen.

Ins Grab beiszen.

Goldene Berge verspre-
chen.

Jemanden auf dem Halse
liegen.

Ueber Hals und Kopf.

Er

To have an understanding
with another.

He is an eye-sore.

He has crazy ideas.

To seduce a maid—to get
her with child.

To retrench the subsistence
of any person.

To laugh immoderately.

To cheat a person out of
his money,

She is an old virago.

To flay one alive, by pay-
ing more than we ought to
do.

That's a frivolous excuse.

She is already marriage-
able.

That is the way to the
gallows.

Go and be hanged.

He accommodates himself
to every thing.

To mind ones p's and q's.

To be a grave man.

To promise golden moun-
tains.

To be incumbent upon
somebody.

Over head and heels.

R r

He

Er ist Hahn im Korbe.	He is the cock of the village.
Das kann man mit Händen greifen.	That is as clear as day light.
Das hat Hände und Füße.	That is a chef d'œuvre.
Hans in allen Gassen.	Jack every where.
Da liegt der Haase im Pfeffer.	That is the main point.
Ueber die Schnur hauen.	To exceed the boundaries.
Man wesz nicht ob es gehauen oder gestochen ist.	One knows not what to make (or think of it).
Er ist eine ehrliche Haut.	He is a good fellow.
Einen durch die Hechel ziehen.	To slander a person.
Klaren Wein einschenken.	To tell the truth.
Einen aufziehen.	To mock a person.
Wo will das endlich hinaus?	What will at length become of it?
Das ist mir zu hoch.	That's beyond my understanding.
Die Frau hat die Hosen an.	The grey mare is the better horse.
Die Katze im Sacke kaufen.	To buy a pig in a poke.
Kind und Kegel.	All the family.
Hintereine Sache kommen.	To discover a thing.
Ins Geschrei kommen.	To get a bad name.
Vom Kopf bis auf die Füße.	From head to foot, or from top to the bottom.
Ein lustiger Kopf.	A gay fellow.
Jemand vor den Kopf stossen.	To give offence to some one.
Er	He

Er ist ein Kopfhänger.	He is a bigot.
Einem den Korb geben.	A refusal of marriage, (from a lady)
Er steht sich im Lichte.	He stands in his own light.
Sich aus dem Staube machen.	To take to flight.
Einen mürbe machen.	To mortify, or humiliate one.
Einem eine Nase drehen.	To play a trick to some person.
Packet euch fort.	Begone.
Er hat das Pulver nicht erfunden.	He will never set the Thames on fire.
Einem das Wasser nicht reichen.	There's no comparison between them.
Etwas aus dem Sinne schlagen.	To think no more of a thing.
Nichts gutes im Schilde führen.	To have bad designs.
Sich um nichts scheren.	To care for nothing.
Einem zu schaffen machen.	To give a person much trouble.
Sich nichts sagen oder einreden lassen.	Not to listen to good advice.
Etwas mit dem Rücken ansehen müssen.	To be compelled to abandon a thing.
Die Sache gehet nicht richtig zu.	There is some deception in this business.
Nicht auf seiner Rede bestehen.	To vary in one's speech.
Etwas rechts lernen.	To apply rigorously to any thing.
Wenn mir recht ist	If I am not mistaken.
In	R r 2 To

In alle Sättel gerecht seyn.

Sich durchs Land fechten.

In jemandes Brode stehen.

Ehestand, Wehestand.

Sich frühe aufmachen.

Sich mit etwas breit machen.

Sich auf etwas viel einbilden.

Einem in den Ohren liegen.

Einem den Rang ablaufen.

Dienstlos seyn.

Ich möchte nicht in seiner Haut stecken.

Er wird nicht anders.

Sich in ein Amt dringen.

Er ist ein Geitzhals..

Diese Frau hat Haare auf der Zunge.

Das ist die rechte Höhe.

Kinder und Narren sagen oft die Wahrheit.

Nach dem Takte der Trommel tanzen.

Ende gut, alles gut.

To be fit for every thing.

To go a begging through the country.

To be in some one's service.

Marriage has its pleasures and its pain.

To rise early.

To boast of something.

To be very proud of any thing.

To be always plaguing a person.

To be beforehand with another.

To be without employment, or out of service.

I wish not to be in his place or situation.

He will never improve.

To intrude oneself into an employment.

He is a miser.

This woman does not want for tongue.

That's the main point.

Children and fools often speak the truth.

To run the gauntlet.

All's well that ends well.

PART II.
OF GERMAN ORTHOGRAPHY,
OR,
THE METHOD OF WRITING WITH CORRECTNESS.

GENERAL PRINCIPLES.

THE foundation of German orthography is this :
“ Write as you speak, according to the best pro-
“ nunciation ; — pay due regard to the deriva-
“ tion ; — the general custom ; and to analogy,
“ when the former are insufficient.

It is incredible how many laughable misconstructions and ambiguities are introduced in German orthography. No language existing is subject to so many variations as this. Every author follows his own caprice, and thinks he is at liberty to form a system for himself. But though this freedom is of little consequence to the native literati ; yet, at the same time, such a variation in the true spelling proves a great discouragement to foreign students.

The greater part of these errors might be effectually prevented by the institution of a national
aca-

academy, which should pronounce all compositions incorrect and unclassical, that did not strictly adhere to the orthography established by the professors, appointed to inspect the various publications. During the twelve years I have been employed in teaching my native language in this country, I have found it impossible to carry into effect any system equal to that which I have recommended ; well knowing what numerous difficulties would be the consequence, should I attempt to establish a standard. For that reason, the best method I could adopt was to make a point of gradually acquainting my scholars with the variations of the German orthography. The length of my experience, as tutor, has enabled me to lay before the student such rules, as will make him capable, not only of reading and writing, but also of discovering easily the deviations in spelling, of any German publication that may fall into his hands. For that purpose it will be highly advantageous to him, before he proceeds further ; to make himself thoroughly acquainted with the subsequent principles, which I have laid down as a *general standard* for German orthography*.

I. OR-

* I have only to observe, that in my plan of the present work, I have purposely avoided pursuing any particular system of orthography ; and even when I have deviated from those rules, which I have laid down as a general standard, I have acted for the benefit of the student, in order that such variations might become more perceptible, which would otherwise considerably embarrass him.

I. ORTHOGRAPHY OF SINGLE WORDS.

Rule I. Every foreign name and word, if once adopted or naturalized in German, and universally intelligible, ought to be written with German characters, *ex. gr. Antiquitäten*, antiquities; *marschieren*, to march, &c.

Rule II. Foreign names and words of modern languages, if not naturalized, ought to be written according to their own language; as, *Journal*, journal; *Cavallier*, chevalier; *Cato*, Cato; *Cicero*, Cicero, &c. Those of dead languages are written according to their own nature.

Rule III. Words borrowed from a foreign language, if pronounced and declined after the German manner, must be written according to the German pronunciation established by custom; as, *Pallast*, palais; *Engel*, angel; *Zepter*, sceptre; *Pöbel*, people; *Zettel*, a note; *Oehl*, oil, &c. and not *Palast*, *Aengel*, *Scepter*, *Pöpel*, *Shedul*, *Oel*, &c. Those words which the Germans have borrowed from the Greek, and where the latter have a *k*, the same letter is adopted by the former; as, *Katechismus*, catechism; *Kadmus*, Cadmus; *Sophokles*, Sophocles: but those from the Latin, which have a *c* in their original language, ought to be written the same; as, *Cerberus*, Cerberus; *Centaurer*, Centaur; *Cypern*, Cypria; *Thucidides*, Thucidydes.

Rule IV. The extended *i* is denoted in all cases

cases by *ie* ; as, *dieses*, this ; *dienen*, to serve ; *Fieber*, fever ; *Liebe*, love, &c. ; except in diphthongs at the end of words, where *y* is substituted instead of it.

The exceptions to this rule are as follow : *viz.* *dir*, to thee ; *mir*, to me ; *wir*, we ; *wider*, against ; and some foreign words ; as, *Bisam*, cibet ; *Biber*, a bieber ; *Bibel*, bible ; *Fiber*, a faser or nerve ; *Kamin*, chimney ; *Tiger*, a tiger ; *Rubin*, a ruby ; *Titel*, title, &c.

Rule V. Foreign words, which are not naturalized in the German language, and begin with *ch*, or *g*, ought not to be written with *sch*, as many writers have done ; but thus : *Chagrin*, chagrin ; *Chaise*, coach ; *Charlatan*, mountebank ; *Genie*, genius ; *Chimäre*, chimera. The following, however, have become naturalized, and are written with *sch* ; instead of *ch* ; as, *Maschine*, machine ; *Schalotte*, a kind of onion ; *Schaluppe*, a shalop ; *Marschall*, a marshal ; *kutschen*, to ride in a coach ; *Marsch*, a march ; *marschieren*, to march ; *Tusche*, a kind of black colour.

Rule VI. The letters *th* and *t*, in writing depend merely upon custom, as both do not in the least differ in their pronunciation from each other. In doubtful cases we rather ought to prefer *t* than *th*.

Rule VII. The *tz*, after a vowel or a diphthong, ought never to be exchanged for the double *zz*, nor for the single one ; as, *Blitz*, lightening ;
Schatz,

Schatz, treasure, &c. whereas after a consonant we write thus: *ganz*, entire; *schmelzen*, to melt; *Warze*, a wart; *Erz*, brass, &c.

AN ALPHABETICAL LIST,

of such Words, as are difficult to distinguish in their Pronunciation from each other; their peculiar Orthography and Meaning only being decisive.

A a.

{ *ein Aal*, — an eel.
 { *eine Ahl*, — an awl.
 { *all*, — all, from which are derived *aller*,
 alle, *alles*.

{ *das Aas*, — carrion.
 { *ein As*, — an ace (in cards).
 { *(er) asz*, — (he) ate.

{ *die Aehre*, — an ear of corn.
 { — *Ehre*, — honour.

{ *die Aesche*, — ashes.
 { — *Esche*, — an ash tree.

{ *die Ahnen*, — ancestors.
 { *ahnen*, — to conjecture.
 { *ahnden*, — to revenge.

{ *aichen*, — to stamp a measure.
 { *die Eichen*, — oak-trees.
 { *eigen*, — proper.

{ *der Anger*, — pasture ground.
 { — *Anker*, — an anchor.

B b.

{ *das baare (Geld)* — ready money, cash.
 { *die Bahre*, — a bier.

{ *das Bad*, — a bath.
 { *(er) bat*, — (he) begged.

{ *die Bahn*, — the path.
 { *der Bann*, — a ban, or an excommunication.

{ *der Band*, — the binding of a book, a volume,
 { *das Band*, — a ligament, bond, union.

{ *der Bauer*, — a boor.
 { *das Bauer*, — a bird-cage.

{ *bellen*, — to bark.
 { *die Bällen*, — the balls.

{ *beschweren*, — to molest.
 { *beschwören*, — to conjure.

{ *bewehrt*, — armed.
 { *bewährt*, — approved.

{ *bezeigen*, — to render.
 { *bezeugen*, — to confirm.

{ *bis*, — until.
 { *der Bisz*, — a bit, morsel.

{ *das Buch*, — a book.
 { *der Bug*, — the bow, bending

{ *der Buckel*, — a stump, back.
 { *die Buckel*, — a stud, knob.

{ *der Bulle*, — a bull.
 { *die Bulle*, — a decree, published by the Pope.

{ *der Bund*, — a league.
 { *das Bund*, — a sheaf.
 { *bunt*, — of various colours.

D d.

{ *das Dach*, — the roof of a house.
 { *der Tag*, — the day.

{ *dauen*, — to digest.
 { *thauen*, — to thaw.

{ *das* — the (article).
 { *dasz* — that.

{ *dingen*, — to hire.
 { *düngen*, — to dung.

{ *der Dünkel*, — the conceitedness.
 { — *Dinkel*, — spelt.

E e.

{ *die Egge*, — a harrow.
 { — *Ekke*, — a corner.

{ *die Elster*, — a river in Germany.
 { — *Aelster*, — a bird.

{ *die Ente*, — a duck.
 { *das Ende*, — the end.

{ *der Erbe*, — the heir.
 { *das Erbe*, — the inheritance.

F f.

{ *die Ferse*, — the heel.
 { — *Verse*, — verses.

{ *das Fest*, — a feast.
 { *vest*, — fast.

{ *feiern*, — to fire.
 { *feuern*, — to celebrate

{ *(er) fiel*, — (he) fell.
 { *viel*, — much.

{ *flächsen*, — flaxen, made of flax.
 { *die Flechsen*, — the nerves.

{ *der Fluch*, — the course.
 { — *Flug*, — to soar.

{ *der Forst*, — a forest.
 { *(er) forst*, — (he) inquires.

{ *die Frist*, — a respite.
 { *(er) frisst*, — (he) devours.

{ *führ*, (*du*) — conduct (thou
 { *vier*, — four.

G g.

{ *die Gans*, — a goose.
 { *ganz*, — entire.

{ *geh*, — be gone.
 { *jäh*, — steep.

{ *der Geisel*, — an hostage,
 { *die Geisel*, — a scourge.

{ *das Geld*, — money.
 { *gelt*, — is it not so ?

{ *gelehrt*, — learned.
 { *geleert*, — emptied.

{ *das Geleite*, — the conduct.
 { — *Geleihte*, — — borrowed.

{ *der Geschosz*, — the tax, impost.
 { *das Geschosz*, — a missile weapon.

{ *die Gift*, — the gift.
 { *das Gift*, — poison.

{ *glauben*, — to believe.
 { *klauben*, — to pick.

{ *gleiden*, — to slip.
 { *kleiden*, — to dress.

{ *der Gram*, — sorrow.
{ — *Kram*, — the shop.

H h.

{ *der Harz*, — the Hercinian forest.
{ *das Harz*, — rosin.

{ *der Heyde*, — the pagan.
{ *die Heide*, — a heath.

{ *her*, — here.
{ *das Heer*, — an army.

{ *der Huth*, — a heat.
{ *die Hut*, — a guard.

I i.

{ *die Jacht*, — a yacht.
{ — *Jagd*, — the hunt, chace.

{ *(er) ist*, — (he) is.
{ *(er) iszt*, — (he) eats.

K k.

{ *der Kaper*, — a privateer.
{ *die Kaper*, — the caper, a vegetable.

{ *kälter*, — much colder.
{ *die Kelter*, — a wine press.

{ *der Kiefer*, — the jaw.
{ *die Kiefer*, — a sort of needle wood.
{ *der Küfer*, — a tub-maker.

{ *der Kreis*, — a circle.
{ — *Greis*, — a greybeard.

{ *kriegen*, to make war.
{ *kriechen*, to creep.
{ *die Griechen*, the Greeks.

L l.

{ *die Last*, — a burden.
 laszt, (es) — leave (it).

{ *laichen*, — to spawn.
 die Leiche, — a funeral.

{ *leiden*, — to suffer.
 leiten, — to conduct, guide.

{ *der Leib*, — the belly.
 — *Laib*, — a loaf.

{ *der Lciter*, — the guide.
 die Leiter, — a ladder.

{ *los*, — loose.
 das Loos, — the lot.

M m.

{ *die Magd*, — a maid.
 — *Macht*, — power.

{ *das Maal*, — a marque.
 — *Mahl*, — a banquet.

{ *malen*, — to grind.
 mahlen, — to paint.

{ *man*, — one, they.
 ein Mann, — a man.

{ *die Mandel*, — the almond.
 das Mandel, — a number of fifteen.

{ *der Mangel*, — the want.
 die Mangel, — a mangle.

{ *der Marder*, — a badger.
 die Marter, — the torture.

die

- { *die Mark*, the boundary.
- { *das Mark*, — marrow.
- { *der Markt*, — market.

- { *der Marsch*, — the march.
- { *die Marsch*, — a marsh, fen.

- { *der Mast*, — the mast of a vessel.
- { *die Mast*, — — fruit of the oak and beach, for feeding hogs thereon.

- { *mehr*, — more.
- { *das Meer*, — the sea.

- { *der Mensch*, — a human being.
- { *das Mensch*, — a wench.

- { *der Messer*, — a measurer.
- { *das Messer*, — a knife.

- { *die Metze*, — a measure.
- { — *Mätze*, — a nickname.

- { *der Mist*, — dung.
- { *(er) miszt*, — (he) measures.

- { *der Mohr*, — a black man, also a sort of silk.
- { *das Mohr*, — the fen, bog.

N n.

- { *die Nisse*, — eggs of vermin.
- { — *Nüsse*, — nuts.

O o.

- { *der Ort*, — a place.
- { *das Ort*, — a certain coin, or measure.

- { *der Ohm*, — the uncle.
- { *das Ohm*, — a certain measure for wine, beer, &c.

R r.

R r.

- { *der Rath*, — the council.
 { *das Rad*, — a wheel.
 { *der Rechen*, — a rake.
 { — *Regen*, — the rain.
 { *rein*, — pure.
 { *der Rhein*, — the river Rhine.
 { — *Rain*, — an uncultivated path between two fields.
 { *die Rede*, — a speech.
 { — *Rhede*, — a road for ships.
 { *der Reisz*, — rice.
 { *das Reis*, — a sprig.
 { *der Roggen*, — rye.
 { — *Rogen*, — the roe of a fish.
 { — *Rocken*, — a distaff.

S s.

- { *säen*, — to sow.
 { *sehen*, — to see.
 { *der Schosz*, — the impost.
 { — *Schoos*, — the lap.
 { *der Schacht*, — a shaft in mines.
 { *das Schachspiel*, — the game of chess.
 { *der Schild*, — the shield.
 { (*er*) *schilt*, — (he) scolds.
 { (*sie*) *schielt*, — (she) squints.
 { *der Schlächter*, — a butcher.
 { *schlechter*, — still worse.
 { *der Segen*, — the blessing.
 { *sägen*, — to saw.

die

{ *die Seuchen*, — the plagues.
 säugen, — to suckle.

{ *der See*, — the lake.
 die See, — the sea.

{ *die Seide*, — silk.
 — *Saite*, — a string of a musical instrument.
 — *Seite*, — the side.

{ *sein*, — his.
 seyn, — to be.

{ *der Sprosse*, — the shoot, sprout.
 die Sprosse, — a step of a ladder.

{ *die Stadt*, — the city.
 statt, — instead.
 der Staat, — a state.

{ *stehlen*, — to steal.
 stählen, — to harden.

{ *der Stift*, — a piece of wire, a thin peg, or bolt.
 das Stift, — an ecclesiastical establishment.

T t.

{ *der Teich*, — a brook.
 — *Teig*, — dough, for bread.

{ *der Thau*, — dew.
 — *Tau*, — a cable.

{ *der Thor*, — a fool.
 das Thor, — a gate.

{ *der Ton*, — a tune.
 — *Thon*, — fullers' earth.

{ *das Torf*, — a village.
 — *Torf*, — turf.

W w.

{ *die Weise*, — the manner.
 { — *Waise*, — a female orphan.
 { — *Weisse*, — the whiteness.

{ *die Waide*, — pasture
 { — *Weide*, — a willow.

{ *wider*, — against.
 { *wieder*, — again.
 { *der Widder*, — a ram, male sheep.

Z z.

{ *zähe*, — supple.
 { *die Zähe*, — the toe.

{ *die Zähren*, — the tears.
 { *zehren*, — to dispense.

{ *zeigen*, — to show.
 { *das Zeichen*, — a sign, mark, hint.

{ *die Ziege*, — a goat.
 { — *Zieche*, — a cover upon a bed.

{ *der Zoll*, — the toll.
 { *das Zoll*, — an inch.

{ *die Zunahme*, — the crescent.
 { *der Zunahme*, — the birth name.

{ *der Zwerg*, — a dwarf.
 { *zwerg*, — contrary*.

II. OF

* For a more ample instruction of the foregoing, I recommend the following useful work :

GÖTZE, *Nützliches Wörterbuch solcher Wörter, die in der Aussprache fast gleichen Ton, aber eine verschiedene Bedeutung haben*

II. OF THE DIVISION OF SYLLABLES.

1. Compound words are thus divided, as they are compounded with ; as, *da-mals*, thence ; *nun-mehr*, at present ; *Erb-recht*, the right of inheritance ; *Haus-rath*, household-furniture. The prefixed syllables of derivatives remain in the division also together ; as, *ver-achten*, to despise ; *be-sehen*, to view ; *ge-rinnen*, to curl ; *zer flieszen*, to melt ; *ent-erben*, to disinherit ; *em-pfinden*, to experience a sensation ; *em-pfehlen*, to recommend : in the two latter instances, the *p* serves to strengthen the *f*.

2. The affixed syllables of derivatives are divided more according to the pronunciation than to the division. When therefore a *consonant* stands between two vowels, it must be contracted with the following syllable ; as, *Lie-be*, love ; *lie-ben*, to love ; *mei-nem Bru-der*, to my brother ; *mei-nem Va-ter*, to my father.

3. If there are two consonants, in that case one is joined with the preceding and the other with the following syllable ; as, *Gelüb-de*, a vow ; *fal-len*, to fall ; *kön-nen*, to know ; *Städ-te*, cities ; *seg-nen*, to bless ; *Tad-ler*, a censurer ; *tap-fer*, vali-
t t 2
ant ;

haben und oft verwechselt werden. Leipzig 1794.—Useful Dictionary of such words, which, in the pronunciation, have almost an equal tone, but have a different signification, and often are exchanged for one another, Leipzick, 1794.

ant ; *trop-fen*, to drip ; *Schät-ze*, treasures ; *Wes-pe*, a wasp, &c.

4. The *ck* and *st* are better left with the first syllable ; as, *wack-er*, lively ; *kost-en*, to cost. The *st* may be divided ; as, *kos-ten*.

5. Compound signs of a simple sound remain always together, like *ch*, *ph*, *sch*, *sz*, and *th* ; as, *Spra-che*, language ; *Pro-phet*, a prophet ; *sie dra-schen*, they

6. Words borrowed from a foreign language, are divided in German according as they are pronounced ; as, *E-van-ge-li-um*, gospel ; *Pro-so-die*, prosody, &c.

III. ORTHOGRAPHY OF COMPOUND WORDS.

All that can and ought to be written on compound words, we have treated upon in the etymology. In doubtful cases, we rather separate the word with a hyphen. Therefore every compound word must be written as one word ; as *Abendstunden*, evening, or leisure hours ; *sehnsuchts-voll*, full of desire : but in many cases they are written with the sign of junction (-) for the sake of clearness ; as,

1. When a German word is compounded with a foreign one ; as *Konsistorial-Rath*, counsellor of spiritual law ; *Privat-Stunde*, private hour, &c.

2. When an appellative name is compounded with a proper one ; as, *Neu-Stettin* ; New-Statin ; *Alt-Brandenburg*, Old-Brandenburg, &c.

Ex.

EXCEPT, *Hochdeutsch*, High German; *Niederdeutsch*, Low Dutch; *Plattdeutsch*, Flemish.

3. When two foreign words are compounded together, which in their own language cannot suffer any composition; as, *Justitz-Kollegium*, court of justice; *Proviant-Kommissarius*, commissary of provisions, &c. and this rule is the same with words, compounded with three or more.

IV. OF PERSPICUITY AND ACCURACY IN WRITING.

The following rules and observations for assisting students to write with perspicuity and accuracy, ought to be carefully studied.

PERSPICUITY is the fundamental quality of style; a quality so essential in every kind of writing, that for the want of it nothing can atone. It is not to be considered as merely a negative excellence, or simply a freedom from defect. It has higher merit: it is a degree of positive beauty. We are delighted with an author, and consider him as deserving praise, who frees us from all fatigue of searching for his meaning: who carries us through his subject without any embarrassment or confusion; and whose style flows always like a limpid stream, through which we see to the very bottom.

These qualities of stile require the following properties:

1. *Purity*. Which consists in the use of such words, and such constructions, as belong to the idiom

idiom of the language which we speak ; in opposition to words and phrases that are taken from other languages, or that are ungrammatical, obsolete, new-coined, or used without proper authority.

The introduction of foreign and learned words, unless where necessity requires them, should never be admitted ; the German language is, of all others, the only one which does not stand in need of any foreign assistance.

2. *Propriety*. Which is the selection of such words as the best usage has appropriated to those ideas, which we intend to express by them ; in opposition to low expressions, and to words and phrases which would be less insignificant of the ideas that we mean to convey. Style may be pure, *i. e.* strictly German according to the rules, nevertheless, it may be deficient in propriety : for the words may be ill chosen, not adapted to the subject, nor fully expressive of the author's sense. We should avoid therefore all *equivocal* or *ambiguous words* and *expressions*, which are unintelligible and not consistent with the former.

3. *Precision*. Which signifies retrenching superfluities, and pruning the expression, so as to exhibit neither more nor less than an exact copy of the person's idea who uses it.

As for the other requisites of a perfect sentence, which are *clearness*, *unity*, *strength*, and *figures of speech* ; I do not intend to lay down
rules

rules to any author ; as the latter subjects have been already fully investigated and explained by the father of the German language *Klopstock*, in his famous work *Deutsche gelehrte Republick*. — And, of late, by the celebrated professor *Ade-lung*, in his various learned works and treatises on the German language.

V. OF SIGNS COMMON IN WRITING, OR PUNCTUATION.

The signs used in the German language to divide or indicate the meaning of passages, are nearly the same as the English and other modern languages ; I shall therefore only mention their technical terms, and leave the application to the student.

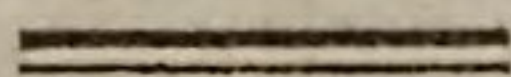
The signs are :

1. *Das Fragezeichen*, the sign of interrogation (?).
2. *Das Ausrufungszeichen*, the sign of exclamation (!)
3. *Der Schluszpunkt*, the point, or period (.)
4. *Das Kolon*, or *der Doppelpunkt*, the two points, or colon (:)
5. *Das Semicolon*, or *der Strichpunkt*, the semicolon (;)
6. *Das Komma*, the comma (,)

The other signs which occur in German composition are the following :

1. *Das Anführungszeichen*, the mark of quotation ("), which is applied to denote the words of an author.
2. *Das*

2. *Das Theilungszeichen*, the hyphen (=), which serves to divide a word.
3. *Das Bindezeichen*, the junction (= or -), which serves to denote compound words, as in the before-mentioned cases.
4. *Die Parenthese*, the parenthesis, () or [].
5. *Das Zeichen einer abgebrochenen Rede*, the sign of an abrupted speech (" ")
6. *Der Gedankenstrich*, a sign, when the interlocution is changed (— —).
7. *Die Punkte*, the points (...), when the author suppresses a name, or any other subject.
8. *Der Hinterstrich*, or *Apostroph*, the apostrophe ('), which is to indicate an expunged *e*; as, *kaum hatt' er diesz gesagt*, scarce had he told this, &c.



Observation. [I have still to observe, in a few words, two circumstances, *viz.* that of German *Typography* and *Caligraphy*.

The Germans use three sorts of characters, two of which may be properly called German, and the third Roman or Latin. The latter is that which is common to the English and most other nations. One of the two German characters is employed exclusively in printing, the other in writing. Those for printing resemble the *Black Letter* of this country (*vide* the alphabet, page 5.). Those appropriated to hand-writing are merely used by the natives.

Of late, the Germans have began to introduce the Roman characters instead of those of the *Black Letter*; yet this method is not universal, though it will become so in time. As for the German original hand-writing, the inhabitants, when they correspond with foreign nations, make use of the Roman or Latin characters.

ON

ON GERMAN PROSODY:

OR,

THE LAWS OF VERSIFICATION.

As there are many students who are fond of reading ancient or modern poetical composition ; and as the perusal of this lively and forcible mode of exhibiting nature and sentiment, may be an instructive employment of a moderate portion of our time, by comparing the analogy of both languages ; I thought it therefore necessary to give the reader some idea of that part of Grammar which explains the principles of versification ; that, in reading German poetry, he may be the better able to judge of its correctness and analogy, and relish the beauties of both languages *.

The German language is adapted to every kind of versification, either ancient or modern, and is composed of *Iambicks* and *Trochees* of different length;

* It ought to be observed, that I do not mean to arrogate to myself so much consequence as to suppose, on a strict perusal and attention to this publication, that I shall make the student a poet ; I only intend to exhibit to him a key or clue, by which he may easily and correctly read and compare German poetry. It has been invariably my plan to introduce the works of *Bürger*, *Gessner*, or *Gellert*, first, which are not only easy, but entertaining. For the student's further progress, he will find numerous authors in the annexed catalogue, under the head of German poets.

length ; as well as *Dactyles*, which are less made use of, being mixed with the two former.

The rhyme, which constitutes and determines two or more lines, is not essential to the German versification. But there are two kinds of rhyme, viz. the *masculine* and the *feminine*.

The rhymes are *masculine*, when the syllables which determine the verses are *long* ; and *feminines*, when *short*.

From the variety of the *long* or *short* syllables is produced in every language a certain degree of harmony ; which may properly be called the cadence of verse : and as we unite the long or short syllables in different situations, we form the *feet*, or different *Metres* which compose the verse.

OBSERVATIONS.

1. The smallest kind of feet consists of two syllables, which when long is called a *Spondee* ; as, *Vortrag, Delivery*.

2. The *feet*, composed of two short syllables, is called *pyrrhic*, or *ardent* ; it is very rapid and easy.

3. The medium between these *feet* contains the *Trochee* and *Iambic*, which are composed of two syllables ; one of which is *long* the other *short*. The *Trochee* begins with the *long* and finishes with the *short* ; as, *Vātēr, father* ; *hōffēn, to hope* ; *lōbēn, to praise, &c.* which may be more clearly seen in the following verses of our famous poet Bürger, the author of Eleonora.

Mör-

*Mörgen-Liebē, wēr die Liebē
Schön ěmpfānd;
Mörgen Liebē, wēr die Liebē
Nīe gēkānnt.*

Of all the *feet* of three syllables, which the Greeks and Romans made use of in their languages, there are but three extant among the Germans, *viz.*

1. The *Dactyle*, of which the first syllable is *long*, and the two following *short*; as, *göttlichē*, godly; *hīmmlichē*, heavenly; *mēnschlichē*, manly; *thīerischē*, beastly, &c.

2. *Amphibrach*, of which the first is *short*, the second *long*, and the third *short*. Many of the German words form this metre; as, *Gēdānkēn*, thought; *Gēliebte*, beloved; *gēnēigte*, bended, &c.

3. *Anapeste*, which is composed of two *short* syllables, followed by a *long* one; as, *Mājěstāt*, majesty; *ūngēmēin*, uncommon; *ūnērhört*, unheard of, &c.

SPECIMENS OF GERMAN POETRY.

DER RAUBGRAF.

Es liegt nicht weit von hier ein Land,
Da reist' ich einst hindurch;
Am Weg' auf hohem Felsen stand,
Vor alters, eine Burg.
Die alten Rudera davon
Wies mir der Schwager Postillon.

u u 2

Mein

Mein Herr, begann der Schwager Matz,
Mit heimlichem Gesicht,
Wär' mir bechert dort jener Schatz,
Führ' ich den Herrn wohl nicht.
Mein Seel! den König fragt' ich gleich:
Wie theuer, Herr sein Königreich?

Wohl manchem wässerte der Mund,
Doch mancher ward geprellt.
Denn, Herr, Gott sey bei uns! ein Hund
Bewacht das schöne Geld....
Ein schwarzer Hund, die Zähne blosz,
Mit Feueraugen tellergrosz!

Nur immer alle sieben Jahr'
Läsz sich ein Flämmchen sehn.
Dann mag ein Bock, kohlschwarz von Haar,
Die Hebung wohl bestehn.
Um zwölf Uhr in Walpurgis Nacht,
Wird der dem Unhold dargebracht.

Doch merk' eins nur des Bösen List!
Wo noch zum Unglück
Am Bock ein weiszes Härchen ist,
Alsdann: Ade, Genick!
Den Kniff hat mancher nicht bedacht,
Und sich um Leib und Seel' gebracht.

Für meinen Part, mit groszen Herrn,
Und Meister Urian,
Aesz' ich wohl keine Kirschen gern.
Man läuft verdammt oft an.
Sie werfen einem, wie man spricht,
Gern Stiel und Stein ins Angesicht.

Drum

Drum rath ich immer: lieber Krist,
Lasz dich mit keinem ein!
Wann der Kontract geschlossen ist,
Bricht man dir Hals und Bein.
Trotz allen Klauseln, glaube du,
Macht jeder dir ein X für U.

Goldmacherei und Lotterie,
Nach reichen Weibern frein,
Und Schätze graben, segnet nie,
Wird manchen noch gereun.
Mein Sprüchlein heiszt: auf Gott vertraun,
Arbeite brav, und leb' genau!

Ein alter Graf, fuhr Schwager Matz
Nach seiner Weise fort,
Vergrub zu Olims Zeit den Schatz
In seinem Keller dort.
Der Graf, mein Herr, hiesz Graf von Rips,
Ein Kraut, wie Käsebier und Lips.

Der streifte durch das ganze Land,
Mit Wagen, Rosz und Mann,
Und wo er was zu Kapern fand,
Da macht' er frisch sich dran.
Wips! hatt' ers weg, wips! gieng er durch,
Und schleppt' es heim auf seine Burg.

Und wenn er erst zu Loche sasz,
So schlug mein Graf von Rips,—
Denn hier that ihm kein Teufel was,—
Gar hönisch seinen Schnips.
Sein allverfluchtes Felsennest
War wie der Königstein so fest.

So

So übt' er nun gar lang' und oft
Viel Bubenstückchen aus,
Und fiel den Nachbarn unverhofft
In Hof und Stall und Haus.
Allein, der Krug geht, wie man spricht,
So lang zu Wasser, bis er bricht.

Das Ding verdrosz den Magistrat
Im nächsten Städtchen sehr,
Drum rieth er längst auf klugen Rath
Bedächtlich hin und her,
Und rieth, und rieth—doch weisz man wohl! —
Die Herren riethen sich halb toll,

Da nun begab sichs, dasz einsmahls,
Ob vielem Teufelsspasz,
Ein Lumpenhexchen auf den Hals
In Kett' und Banden sasz.
Schon wetzte Meister Urian
Auf diesen Braten seinen Zahn.

Diesz Hexchen sprach: Hört! laszt mich frei,
So schaff' ich ihn herein.
Wohl! sprach ein edler Rath, es sey!
Und gab ihr oben drein
Ein eisen Privilegium,
Zu hexen frank und frei herum.

Ein närrscher Handel! unsereins
Thät' nichts auf solchen Kauf.
Doch Satans Reich ist selten eins,
Und reibt sich selber auf.
Für dieszmal spielt die Lügenbrut
Ihr Scückchen ehrlich und auch gut.

Sie

Sie kroch als Kröt' aufs Räuberschlosz,
Mit losem leisen Tritt,
Verwandelte sich in das Rosz,
Das Rips gewöhnlich ritt;
Und als der Schloszhahn krähte früh,
Bestieg der Graf gesattelt sie.

Sie aber trug, trotz Gert' und Sporn,
So sehr er hieb und trat,
Ihn über Stock und Stein und Dorn,
Gerades Wegs zur Stadt.
Früh, als das Thor ward aufgethan,
Sieh da! kam unser Hexlein an.

Mit Kratzfusz und mit Reverenz
Lacht hönisch alle Welt:
Willkommen hier, Ihr' Excellenz!
Quartier ist schon bestellt!
Du hast uns lange satt geknuft;
Man wird dich wieder knuffen, Schuft!

Dem Schnapphahn ward, wie sichs gebührt,
Bald der Procesz gemacht,
Und drauf, als man ihn condemnirt
Ein Käfig ausgedacht.
Da ward mein Rips hineingesperrt
Und wie ein Murmelthier genährt.

Und, als ihn hungern thät, da schnitt
Der Knips mit Höllenquaal,
Vom eignen Leib' ihm Glied für Glied,
Und briet es ihm zum Mahl.
Als jeglich Glied verzehret war,
Briet er ihm seinen Magen gar.

So

So schmauszt' er sich denn selber auf,
 Bis auf den letzten Stumpf,
 Und endigte den Lebenslauf,
 Den Nachbarn zum Triumph.
 Der Eisenbauer worinn er lag,
 Wird aufbewahrt bis diesen Tag.

GRAF WALTER.*

Graf Walter rief am Marstallsthor :
 " Knapp, schwämm und kämm mein Rosz !"
 Da trat ihn an die schönste Maid,
 Die je ein Graf genosz.

" Gott grüsse dich, Graf Walter schön !,
 Sieh her sieh meinen Schurz !
 Mein goldner Gurt war sonst so lang
 Nun ist er mir zu kurz.

Mein Leib trägt deiner Liebe Frucht.
 Sie pocht, sie will nicht ruhn.
 Mein seidnes Röckchen, sonst so weit,
 Zu eng' ist mir es nun."—

" O Maid, gehört mir, wie du sagst,
 Gehört das Kindlein mein,
 So soll all all mein rothes Gold
 Dafür dein eigen seyn.

O

* *Graf Walter*, Count Water A tale, according to the old English, which may be compared with the German.

O Maid, gehört mir, wie du schwörst,
Gehört das Kindlein mein,
So soll mein Land und Leut' und Burg
Dein und des Kindleins seyn."—

"O Graf, was ist für Lieb' und Treu'
All all dein rothes Gold?
All all dein Land und Leut', und Burg
Ist mir ein schnöder Sold.

Ein Liebesblick aus deinem Aug',
So himmelblau und hold,
Gilt mir, und wär' es noch so viel,
Für all dein rothes Gold.

Ein Liebeskusz von deinem Mund,
So purpurroth und süsz,
Gilt mir für Land und Leut' und Burg,
Und wärs ein Paradies."—

"O Maid, früh morgen trab' ich weit
Zu Gast nach Weizenstein,
Und mit mir musz die schönste Maid,
Wohl auf, wohl ab am Rhein."—

"Trabst du zu Gast nach Weizenstein,
So weit schon morgen früh;
So lasz, o Graf, mich mit dir gehn,
Es ist mir kleine Müh'!

Bin ich schon nicht die schönste Maid,
Wohl auf, wohl ab am Rhein;
So kleid' ich mich in Bubentracht,
Dein Leibbursch dort zu seyn."—

"O Maid, willst du mein Leibbursch seyn,
Und heißen Er statt Sie;

So kürz' dein seidnes Röcklein dir
Halb zollbreit überm Knie.

So kürz' dein goldnes Härlein dir
Halb zollbreit überm Aug' !
Dann magst du wohl mein Leibbursch seyn,
Denn also ist es Brauch."—

Beiher lief sie den ganzen Tag,
Beiher im Sonnenstrahl ;
Doch sprach er nie so hold ein Wort :
Nun, Liebchen, reit' einmahl !

Sie lief durch Heid- und Pfriemenkraut,
Lief barfusz neben an ;
Doch sprach er nie so hold ein Wort :
O Liebchen, schuh' dich an !—

" Gemach, gemach, du trauter Graf !
Was jagst du so geschwind ?
Ach, meinen armen armen Leib
Zersprengt mir sonst dein Kind,"—

" Ho, Maid, siehst du das Wasser dort,
Dem Brück' und Steg gebricht ?"—
" O Gott, Graf Walter, schone mein !
Denn schwimmen kann ich nicht ?"—

Er kam zum Strand, er setzt' hinein,
Hinein bis an das Kinn.—

" Nun steh mir Gott im Himmel bei !
Sonst ist dein Kind dahin."—

Sie rudert wohl mit Arm und Bein,
Hält hoch empor ihr Kinn.
Graf Walter pochte hoch das Herz ;
Doch folgt' er seinem Sinn.

Und

Und als er überm Wasser war,
Rief er sie an sein Knie:

“ Komm her, o Maid, und sieh, was dort,
Was fern dort funkelt, sieh !

Siehst du wohl funkeln dort ein Schlosz,
Im Abendstrahl wie Gold ?

Zwölf schöne Jungfern spielen dort
Die schönste ist mir hold-

Siehst du wohl funkeln dort das Schlosz,
Aus weissem Stein erbaut ?

Zwölf schöne Jungfraun tanzen dort.
Die Schönst' ist meine Braut.”—

“ Wohl funkeln seh ich dort ein Schlosz,
Im Abendstrahl wie Gold.

Gott segne, Gott behüte dich,
Sammt deinem Liebchen hold !

Wohl funkeln seh' ich dort das Schlosz,
Aus weissem Stein erbaut.

Gott segne, Gott behüte dich,
Sammt deiner schönen Braut” !—

Sie kamen wohl zum blanken Schlosz,
Wie Gold im Abendstrahl,

Zum Schlosz erbaut aus weissem Stein,
Mit stättlichem Portal.

Sie sah'n wohl die zwölf Jungfraun schön ;
Sie spielten lustig Ball.

Die zwölfmahl schöner war, als sie,
Zog still ihr Rosz zu Stall.

Sie sah'n wohl die zwölf Jungfraun schön ;
Sie tanzten froh ums Schlosz,

Die zwölfmal schöner war, als sie,
Zog still zur Weid' ihr Rosz.

Des Grafen Schwester wundersvoll,
Gar wundersvoll sprach sie:
"Ha, welch ein Leibbursch! Nein, so schön
War nie ein Leibbursch! Nie!

Ha, schöner als ein Leibbursch je
Des höchsten Herrn gepflegt!
Nur dasz sein Leib, zu voll und rund,
So hoch den Gürtel trägt!

Mir däucht, wie meiner Mutter Kind
Lieb' ich ihn zart und rein.
Dürft' ich, so räumt' ich wohl zu Nacht
Gemach und Bett ihm ein."—

"Dem Bürschchen, rief Herr Walter stolz,
Das lief durch Koth und Moor,
Ziemt nicht der Herrinn Schlafgemach,
Ihr Bett nicht von Drap'd'or.

Ein Bürschchen, das den ganzen Tag
Durch Koth lief und durch Moor,
Speist wohl sein Nachtbrod von der Faust,
Und sinkt am Herd aufs Ohr."—

Nach Vespersmahl und Gratias
Ging jedermann zur Ruh'.
Da rief Graf Walter: "Hier, mein Bursch!
Was ich dir sag', das thu'!

Hinab, geh' flugs hinab zur Stadt,
Geh' alle Gassen durch!
Die schönste Maid, die du ersiehst
Bescheide flugs zur Burg!

Die

Die schönste Maid, die du ersiehst,
All säuberlich und nett,
Von Fusz zu Haupt, von Haupt zu Fusz,
Die wirb mir für mein Bett!"—

Und flugs ging sie hinab zur Stadt,
Ging alle Gassen durch.
Die schönste Maid, die sie ersah,
Beschied sie flugs zur Burg.

Die schönste Maid, die sie ersah,
All säuberlich und nett,
Von Fusz zu Haupt, von Haupt zu Fusz,
Die warb sie ihm fürs Bett.—

"Nun lasz, o Graf, am Bettfusz nur
Mich ruhn bis an den Tag!
Im ganzen Schlosz ist sonst kein Platz,
Woselbst ich rasten mag."—

Auf seinen Wink am Bettfusz sank
Die schönste Maid dahin,
Und ruhte bis zum Morgengrau
Mit stillem frommen Sinn.—

"Halloh! Halloh! Es tönet bald
Des Hirten Dorfschalmei.
Auf, fauler Leibbursch! Gib dem Rosz
Gib Haber ihm und Heu!

Bursch, goldnen Haber gib dem Rosz,
Und frisches grünes Heu!
Damit es rasch und wohlgemuth
Mich heimzutragen sey."—

Sie sank wohl an die Kripp' im Stall;
Ihr Leib war ihr so schwer.

Sie

Sie krümmte sich auf rauhem Stroh
Und wimmert', o wie sehr !

Da fuhr die alte Gräfinn auf,
Erweckt vom Klageschall,
" Auf, auf, Sohn Walter, auf und sieh !
Was ächzt in deinem Stall ?

In deinem Stalle haust ein Geist,
Und stöhnt in Nacht und Wind,
Es stöhnet, als gebäre dort
Ein Weiblein jetzt ihr Kind." —

Hui sprang Graf Walter auf und griff
Zum Hacken an der Wand,
Und warf um seinen weissen Leib
Das seidne Nachtgewand.

Und als er vor die Stallthür tratt,
Lauscht' er gar still davor.
Das Ach und Weh der schönsten Maid
Schlug kläglich an sein Ohr.

Sie sang ; " Susu, lullull mein Kind !
Mich jammert deine Noth.
Susu, lullull, susu, lieb lieb !
O weine dich nicht tod !

Sammt deinem Vater schreibe Gott
Dich in sein Segensbuch !
Werd' ihm und dir ein Purpurkleid,
Und mir ein Leichentuch !" —

" O nun, o nun, süsz süsze Maid,
Süsz süsze Maid halt ein !
Mein Busen ist ja nicht von Eis
Und nicht von Marmelstein.

O nun, o nun, süsz süsze Maid
Süsz süsze Maid, halt ein!
Es soll ja Tauf' und Hochzeit nun
In einer Stunde seyn."

DER KAISER UND DER ABT.*

Ich will euch erzählen ein Märchen, gar schnurrig:
Es war 'mahl ein Kaiser; der Kaiser war kurrig;
Auch war 'mahl ein Abt, ein gar stattlicher Herr;
Nur Schade! sein Schäfer war klüger als er.

Dem Kaiser wards sauer in Hitz' und in Kälte:
Oft schlief er bepanzert im Kriegesgezelte;
Oft hat er kaum Wasser zu Schwarzbrod und Wurst;
Und öfter noch litt' er gar Hunger und Durst.

Das Pfäfflein das wuzte sich besser zu hegen,
Und weidlich am Tisch und im Bette zu pflegen.
Wie Vollmond glänzte sein feistes Gesicht.
Drei Männer umspannten den Schmerbauch ihm nicht.

Drob suchte der Kaiser am Pfäfflein oft Hader.
Einst ritt' er, mit reisigem Kriegesgeschwader,
In brennender Hitze des Sommers vorbei.
Das Pfäfflein spazierte vor seiner Abtei.

"Ha, dachte der Kaiser, zur glücklichen Stunde!"
Und grüszte das Pfäfflein mit hönischem Munde:
"Knecht Gottes, wie gehts dir? Mir däucht wohl ganz recht,
Das Beten und Fasten bekomme nicht schlecht.

Doch

* *Der Kaiser und der Abt*, the Emperor and the Abbot.
According to the ancient English, which may be compared
with the German.

Doch dünkt mir daneben, euch plage viel Weile,
Ihr dankt mirs wohl, wenn ich euch Arbeit ertheile,
Man rühmet, ihr wäret der pfiffigste Mann,
Ihr hörtet das Gräschen fast wachsen, sagt man.

So geb' ich denn euern zwei tüchtigen Backen
Zur Kurzweil drei artige Nüsse zu knacken.
Drei Monden von nun an bestimm' ich zur Zeit,
Dann will ich auf diese drei Fragen Bescheid.

Zum Ersten: Wann hoch ich im fürstlichen Rathe.
Zu Throne mich zeige im Kaiser-Ornate,
Dann sollt ihr mir sagen, ein treuer Wardein,
Wie viel ich wohl werth bis zum Heller mag seyn?

Zum Zweiten sollt ihr mir berechnen und sagen:
Wie bald ich zu Rosse die Welt mag umjagen?
Und keine Minute zu wenig und viel?
Ich weisz, der Bescheid darauf ist euch nur Spiel.

Zum Dritten noch sollst du, o Preis der Prälaten,
Aufs Härchen mir meine Gedanken errathen.
Die will ich dann treulich bekennen: allein
Es soll auch kein Titelchen wahres dran seyn.

Und könnt ihr mir diese drei Fragen nicht lösen,
So seyd ihr die längste Zeit Abt hier gewesen,
So lasz' ich euch führen zu Esel durchs Land,
Verkehrt, statt des Zaumes den Schwanz in der Hand."—

Drauf trabte der Kaiser mit Lachen von hinnen.
Das Pfäfflein zerrisz und zersplisz sich mit Sinnen.
Kein armer Verbrecher fühlt mehr Schwulität,
Der vor hochnotpeinlichem Halsgericht steht.

Er schickte nach ein, zwei, drei, vier, Unverstäten,
Er fragte bei ein, zwei, drei, vier, Facultäten,
Er zahlte Gebühren und Sporteln vollauf:
Doch löste kein Doctor die Fragen ihm auf.

Schnell

Schnell wuchsen, bei herzlichem Zagen und Pochen,
Die Stunden zu Tagen, die Tage zu Wochen,
Die Wochen zu Monden; schon kam der Termin!
Ihm wards vor den Augen bald gelb und bald grün.

Nun sucht' er, ein bleicher hohlwangiger Werther,
In Wäldern und Feldern die einsamsten Oerter.
Da traf ihn auf selten betretener Bahn,
Hans Bendix, sein Schäfer, am Felsenweg an.

“Herr Abt, sprach Hans Bendix, was mögt' ihr euch
grämen?

Ihr schwindet ja wahrlich dahin, wie ein Schemen.
Maria und Joseph! wie hotzelt ihr ein!
Mein Sixchen! Es musz euch was angethan seyn.”—

“Ach, guter Hans Bendix, so musz sichs wohl schicken.
Der Kaiser will gern mir am Zeuge was flicken,
Und hat mir drei Nüss' auf die Zähne gepackt,
Die schwerlich Beelzebub selber wohl knackt.”

Zum Ersten: Wann hoch er, im fürstlichen Rathe
Zu Throne sich zeigt, im Kaiser-Ornat,
Dann soll ich ihm sagen, ein treuer Wardein,
Wie viel er wohl werth bis zum Heller mag seyn?

Zum Zweiten soll ich ihm berechnen und sagen:
Wie bald er zu Rosze die Welt mag umjagen?
Um keine Minute zu wenig und viel!
Er meint der Bescheid darauf wäre nur Spiel.

Zum Dritten, ich ärmster von allsn Prälaten,
Soll ich ihm gar seine Gedanken etrathen;
Die will er mir treulich bekennen: allein
Es soll auch kein Titelchen Wahres dran seyn.

Und kann ich ihm diese drei Dinge nicht lösen,
So bin ich die längste Zeit Abt hier gewesen;
So läßt er mich führen zu Esel durchs Land,
Verkehrt, statt des Zaumes den Schwanz in der Hand.”—

“Nichts weiter? erwiedert Hans Bendix mit Lachen,
Herr, gebt euch zufr eden! das will ich schon machen.
Nur borgt mir eur Käppchen, eur Kreutzchen und Kleid;
So will ich schon geben den rechten Bescheid.

Versteh' ich gleich nichts von Lateinischen Brocken,
So weisz ich den Hund doch vom Ofen zu locken.
Was ihr euch, Gelehrte, für Geld nicht erwerbt,
Das hab' ich von meiner Frau Mutter geerbt.”

Da sprang, wie ein Böcklein, der Abt vor Behagen.
Mit Käppchen und Kreutzchen, mit Mantel und Kragen,
Ward stattlich Hans Bendix zum Abte geschmückt,
Und hurtig zum Kaiser nach Hofe geschickt.

Hier thronte der Kaiser im fürstlichen Rathe,
Hoch prangt' er, mit Zepter und Kron' im Ornate:
“Nun sagt mir, Herr Abt, als ein treuer Wardein,
Wie viel ich jetzt werth bis zum Heller mag seyn?”

“Für dreiszig Reichsgulden ward Christus verschächert;
Drum gäb' ich, so sehr ihr auch pochet und prachert,
Für euch keinen Deut mehr als zwanzig und neun,
Den einen müsst ihr doch wohl minder werth seyn.”—

“Hum, sagte der Kaiser, der Grund läßt sich hören,
Und mag den durchlauchtigen Stolz wohl bekehren.
Nie hätt' ich bei meiner hochfürstlichen Ehr'!
Geglaubet, dasz so spottwohlfeil ich wär.”

“Nun aber sollst du mir berechnen und sagen:
Wie bald ich zu Rosse die Welt mag umjagen?
Um keine Minute zu wenig und viel!
Ist dir der Bescheid darauf auch nur ein Spiel?”—

“Herr, wenn mit der Sonn' ihr früh sattelt und reitet,
Und stets sie in einerlei Tempo begleitet,
So setz' ich mein Kreutz und mein Käppchen daran,
In zweymal zwölf Stunden ist alles gethan.”—

“Ha

“ Ha, lachte der Kaiser, vortrefflicher Haber?
Ihr füttert die Pferde mit Wenn und mit Aber.
Der Mann, der das Wenn und das Aber erdacht,
Hat sicher aus Häckerling Gold schon gemacht.”

“ Nun aber zum Dritten, nun nimm dich zusammen!
Sonst musz ich dich dennoch zum Esel verdammen.
Was denk’ ich, das falsch ist? das bringe heraus!
Nur bleib mir mit Wenn und mit Aber zu Haus!”—

“ Ihr denket, ich sey der Herr Abt von St.-Gallen”—
“ Ganz recht! Und das kann von der Wahrheir nicht fallen!”
“ Sein Diener, Herr Kaiser! euch trüget der Sinn:
Denn wiszt, dasz ich Bendix, sein Schäfer nur bin!”—

“ Was Henker! Du bist nicht der Abt von St. Gallen?
Rief hurtig, als wär’ er vom Himmel gefallen,
Der Kaiser mit frohem Erstaunen darein;
Wohlan denn so sollst du von nun an es seyn!

“ Ich will dich belehnen mit Ring uud mit Stabe.
Dein Vorfahr besteige den Esel und trabe!
Und lerne fortan erst *quid Juris* verstehn!
Denn wenn man will ernten, so musz man auch säen.”—

“ Mit Gunsten, Herr Kaiser! das laszt nur hübsch bleiben!
Ich kann ja nicht lesen, noch rechnen und schreiben;
Auch weisz ich kein sterbendes Wörtchen Latein,
Was Hänschen versäümet hohlt Hanns nicht mehr ein.”—

“ Ach guter Hanns Bendix, das ist ja recht Schade!
Erbitte demnach dir ein’ andere Gnade!
Sehr hat mich ergetzet dein lustiger Schwank:
Drum soll dich auch wieder ergetzen mein Dank.”—

“ Herr Kaiser, grosz hab’ ich so eben nichts nöthig:
Doch seydt Ihr im Ernst mir zu Gnaden erbötig,
So will ich mir bitten zum ehrlichen Lohn,
Für meinen hochwürdigen Herren Pardon.”—

“ Ha bravo ! du trägst, wie ich merke Geselle,
Das Herz, wie den Kopf, auf der richtigen Stelle.
Drum sey der Pardon ihm in Gnaden gewährt,
Und obenein dir ein Panis-Brief beschert:”

“ Wir lassen dem Abt von St. Gallen entbieten :
Hans Bendix soll ihm nicht die Schafe mehr hüten.
Der Abt soll sein pflegen, nach unserm Gebot,
Umsonst, bis an seinen sanftseligen Tod.”—

THE END.

A
CATALOGUE
OF
CELEBRATED GERMAN AUTHORS,
MEN OF LEARNING AND GENIUS.

1. *Divinity, Polemics, Criticism.*

Bahrdt, Baumgarten, Bengel, Buddeus, Buxdorf, Cramer, Coccejus, Crusius, Dieterich, Döderlein, Eichhorn, Ernesti, Froriep, Griesbach, Hermes, Hess, Heilmann, Hezel, Hirt, Hufnagel, Jerusalem, Knapp, Koppe, Kypke, Lavater, Less, Lessing, Lüdeke, Michälis, Mosheim, Niemeyer, Pfeiffer, Rambach, Reineccius, Reiske, Resewitz, Rosenmüller, Sack, Salzmann, Sander, Schlegel, Schrökh, Schütz, Semler, Silberschlag, Spalding, Steinbart, Starke, Teller, Velthusen, Walch, Wettstein, Zernerer, Zollikofer, Zöllner.

2. *Reformation.*

Huss (Joh.), Luther (Mart), Melancton, Zwingli.

3. *Ecclesiastical History.*

Baumgarten, Füsly, Hammerdörfer, Lindemann, Mosheim, Semler, Spittler, Walch.

4. *Moral Philosophy.*

Abbt (Thomas), Basedow, Baumgarten, Campe, Claudius, Eberhard, Engel, Feder, Gellert, Herder, Jacobi, Iselin, Kant, Moses Mendelson, Plattner, Puffendorf, Reimarus, Sulzer, Zimmermann.

5. *Law of Nature, Jurisprudence.*

Achenwall, Balduin, Böhmer, Canzler, Claproth, Coccejus, Grollmann, Hagemeister, Heineccius, Herzberg, Lauterbach, Leyser, Loskant, Meister, Moser, Musäus, Münch-

hausen, Nettelbladt, Puffendorf, Pütter, Selchow, Senkenberg, Walch, Zwierlein.

6. *Education.*

Basedow, Büsching, Campe, Clandius, Dieterich, Ebert, Feder, Gedike, Götze, Raff, Rochow, Salzmann, Schlötzer, Schrökh, Sulzer, Weise, Zerrenner.

7. *Astronomy, Mathematics.*

Bode, Buzengliger, Copernicus, Euler, Herschel, Karsten, Kästner, Keppler, Leibnitz, Lichtenberg, Wolf.

8. *Geography, Statistics.*

Borheck, Büsching, Crome, Dohm, Ebeling, Fabri, Forster, Gatterer, Hübner, Jagemann, Klippstein, Klügel, Mangelsdorf, Meusel, Pütter, Schlötzer, Zach.

9. *Natural Philosophy, Natural History, &c.*

Bechstein, Bergmann, Bode, Born, Borkhausen, Blumenbach, Camper, Crell, Erxleben, Gehler, Glauber, Gleditsch, Girtanner, Gmelin, Jablonsky, Jacquin, Langsdorf, Leske, Lichtenberg, Marggraf, Reimarus, Schukuhr, Sömmering, Sukow, Wiegleb, Zimmermann, Zückert.

10. *Agriculture, Economy.*

Beckmann, Busch, Hirschfeld, Moser, Sukow, Voch.

11. *Commerce, Manufactures, Police.*

Busse, Jung, Schlötzer, Schlettwein, Süszmilch.

12. *Medecine.*

Ackermann, Baldinger, Bergmann, Blanckart, Blumenbach, Crell, Camper, Delius, Erxleben, Gruner, Haller, Heister, Hoffmann, Hufeland, Kämpf, Lobstein, Marggraf, Richter, Platner, Schaarschmidt, Spielmann, Starke, Sömmering, Unzer, Vogel, Zimmermann.

13. *General History.*

Archenholz, Büsch, Büsching, Canzler, Dohm, Friedrich II. king of Prussia, Füßly, Gatterer, Hammerdörfer, Hübner, Herzberg, Meister, Nicolai, Posselt, Pütter, Riesbeck, Schiller, Schlötzer, Schrökh, Spittler, Sulzer, Wittekind.

14. *Poetry.*

Blumauer, Bürger, Gellert, Gessner, Gerstenberg, Gleim, Göthe, Hagedorn, Haller, Herder, Hölty, Jacobi, Kästner, Kleist, Klopstock, Lessing, Pfeffel, Ramler, Schubart, Stollberg, Uz, Wieland.

15. *Drama.*

Brandes, Eschenburg, Göthe, Iffland, Jünger, Klopstock, Kotzebue, Langbein, Lessing, Meisner, Schiller, Schröder, Weise, Wieland.

16. *Miscellaneous Works.*

Abbt, Archenholz, Bodmer, Canzler, Claudius, Cranz, Dalberg, Ebert, Eberhard, Engel, Eschenburg, Gerstenberg, Gedike, Göthe, Harles, Heyne, Herder, Hübner, Heynatz, Klopstock, Klügel, Knigge, Lavater, Lessing, Meisner, Nicolai, Rabener, Ramler, Wieland, Weishaupt, Winkelmann, The Hanovrian Magazine.

17. *Writers on the German Language.*

Adelung, Campe, Gottsched, Klopstock, Ludwig, Meiner, Moriz, Schwan.

18. *Novels.*

Göthe, Hermes, Knigge, Langbein, Lessing, Meisner, Nicolai, Salzmann, Schiller, Wieland.

19. *Antiquities, Mythology.*

Büsching, Cramer, Eschenburg, Meusel, Sulzer.

20. *Politics.*

Archenholz, Herzberg, Schlözer, Voss, Winkopp.

21. *Travels.*

Bruckmann, Gmelin, Hirschfeld, Meiner, Moritz, Nicolai, Stollberg, Sulzer, Zöllner.

22. *Military Publications.*

Böhm, Friedrich II. king of Prussia, Egger, Khevenhüller, Schwerin, (count), Tempelhof, Zanthier.

23. *Freemasonry.*

Lessing, Nicolai, Semler, Starke, Weishaupt.

*Dr. RENDER'S various Publications, during a
Twelve Year's Residence in England.*

A PRACTICAL GRAMMAR of the German Language.
Second Edition, 1803.

A TOUR through Part of GERMANY, 2 vols. 8vo.

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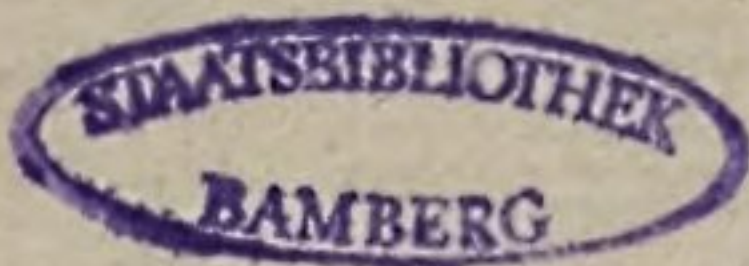
GRAMMAIRE ALLEMANDE PRATIQUE, 1804.

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Render, Wilhelm

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